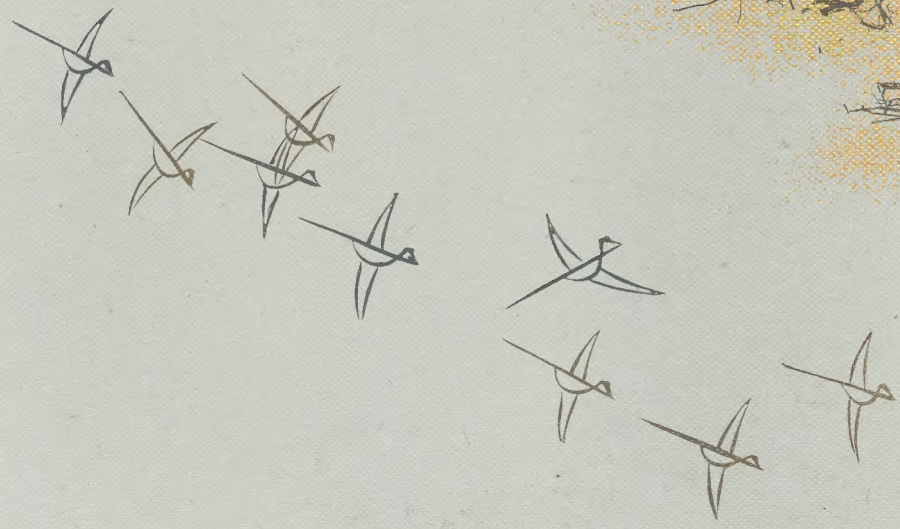
MASTERPIECES SELECTED

FROM

THE KÔRIN SCHOOL

Volume I

Masterpieces Selected from the Korin School

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THE KÔRIN SCHOOL:

WITH BIOGRAPHICAL SKETCHES OF THE ARTISTS OF THE SCHOOL AND SOME CRITICAL DESCRIPTIONS.

BY

SHIICHI TAJIMA.

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MCMOIII.

PREFACE.

The whole Universe is instinct with feeling, and the manifold phenomena of Nature are but the expression of this feeling when it presents itself to our senses. There are lessons of profound significance to be learned even from the piled-up clouds of Heaven or the meandering streams of Earth; and there is a secret meaning in the twittering of birds, if only one has the gift to interpret it aright. While spring goes and autumn comes; though the days and the years do not wait for us, if there be some who gaze upon Nature with the clear eyes of loving appreciation, who are imbued with her spirit, and who, with the skill that may be born in one but which is never created by mere education, learn to depict her varying moods and changing expressions: these are poets and artists!

Throughout the globe, there are vast stretches of land, and there are hundreds of nations. Each separate bit of the earth differs from every other in climate and in seasons, as well as in landscape; and equally with scenery do the manners and temperament of the different peoples vary. Each has its own characteristics, physical and social, which are modified by environment. These differences in physical and social conditions create a corresponding difference in culture. Now, the most conspicuous manifestations of the characteristics that mark the degree of culture which has been attained in a given country, are its Literature and Fine Arts: hence, while poets and painters, on the one hand, fix the manifestations of Nature in poem or in picture, on the other hand they give a clear index to the æsthetic spirit of their nation.

The development of culture in a given country is influenced by numerous causes: the ratio which exists between the æsthetic tastes and the practical temperament of the people, the circumstances through which any intermixture of different races has been attained, the achievements of art, and many others; so that it will never be sufficient to explain these complicated conditions by referring them merely to the physical features of the natural landscape amid which they have developed. Yet the influence of climate, in its mighty potentialities, may well be likened to the masterful treatment of a skilful worker in metal who fuses

together in his crucible all the different materials which are brought to him, be they never so incongruous, fashions the mould to meet his artistic requirements of form and proportion, directs with marvellous dexterity the casting of the molten metal, and finally finishes the rough figure until it displays in ever detail the characteristic expression he had previously conceived of it in his mind.

A few concrete illustrations may be cited to make our meaning more clear. The graceful and life-like sculptures of Greek art came, as an immortal model for all posterity, from the Balkan peninsula, adjacent to the beautiful Ægean archipelago, where the sky is serene and the air fresh and pure; the scenery of mountain and sea lovely; and, moreover, the climate always mild. The noble and sublime Hebrew sacred poems were composed in Canaan, the land flowing with milk and honey at the eastern end of the Mediterranean Sea, with the hills of Lebanon to the north, the green valley of the Jordan on the east, the Wady el Arabah and the wilderness of Shur for its southern boundary. Here the vine grew in rich profusion and great herds of sheep grazed on the blessed, fertile land. The culture of India evinces the characteristic strength of the beautiful, though mysterious land to the south of the giant Himalayas, which is fertile and covered with primeval forests or wide moors. And it was in Italy, where the sun is warm and the air fragrant, where the snow-covered Alps pierce the deep azure of the southern sky, that the Renaissance first burst forth, and the floral gems of artistic beauty bloomed, while the richest luxuriance of elegance and refinement were disclosed. Besides all these, the grand architecture of Egypt, the manly culture of China, the sublime rhythm of English poetry, the deep harmony of German music, and the delicate results of French art, have surely been more or less influenced by the climates of those various lands.

Our Isles of Japan float wide on the bosom of the ocean in the Far East. Their charms of lovely scenery, calm and peaceful landscapes, rainbow-tinted clouds, gray mists of morning, or fading sky of evening, are of infinite variety. They enjoy a mild climate, yet there is sufficient rain to ensure the growth of the lovely flowers and the presence of the sweetly-singing birds which make us feel as if we were living in Paradise. The people of these favoured isles are gentle in manner and frank in temperament, and are endowed with a keenly correct taste in those matters which contribute to our æsthetic nature. If we take but a cursory glance over the whole range of the Fine Arts and the Literature of our country, we perceive at once that each of the important periods of our history has its own distinct traits and that each reflects the characteristics of its own age; nevertheless there is a strong individuality which has persisted throughout the many centuries that have passed since the beginning of Art in Japan. Look at the record of our concrete Fine Arts! the antique quaintness of the Suiko age; the superabundant fertility of the Tempyô period; the elegance which marks the productions of the Fujiwara era; the virility of the Kamakura régime; the bold outline sketches, so rich in life-like suggestion, of the Ashikaga dynasty; and, at last, the harmonious blending of fertility and elegance which distinguishes the reign of the Tokugawa Shôguns. However much the productions of each of these epochs may differ from all the others in detail, there is nevertheless an emphatically distinct individuality running through all of them. They were, undoubtedly, frequently influenced by the art of other countries, but this was promptly assimilated and served to stimulate, more and more, the growth of the native faculty.

Japanese culture may not be so profound as that of India, and the Buddhism of that country, when transplanted to our land, has been somewhat metamorphosed into simpler sects whose creeds are more consistent with our nature. Our culture may not possess the hoary greatness of that of China, yet when the latter has been materially modified by the delicacy and buoyancy of the Japanese nature, the resultant culture has far greater attraction. Then what are the essential features of Japanese culture? Elegance and Mildness. It must be true that we owe these conspicuous characteristics to the climate of this land, and to the temperament of its inhabitants.

When we take a retrospective glance over the many stages of development through which Japanese painting has passed, and study the origin of the many schools that have expressed from time to time the real, yet ever varying, characteristics of that art, there stand out most conspicuously from all the rest, five, namely, TOSA, KANÔ, KÔRIN, MARUYAMA (including SHIJÔ), and UKIYO-YÉ ("ILLUSTRATIONS OF SOCIAL LIFE"). Besides these, there are many others which are less important only in degree; such as KOSÉ, KASUGA, the Three Ami (NÔ-AMI, GEI-AMI, and SÔ-AMI), UNKOKU, KAIHOKU, BUNCHÔ, and NAN-GWA ("the Southern school"), but these follow rather closely the styles affected by the artists of the T'ang, the Sung, the Yüan, the Ming, and the Ching dynasties, of China, and the Korean school, although there is no one of all those Japanese schools which has not more or less of a distinctively native character. Even those five principal schools which have just now been enumerated, are largely indebted to Chinese painting for *motif* and for technique, yet they so completely assimilated these foreign ingredients into their own compositions that they eventually brought forth original productions which were entirely different from their models. This statement cannot be denied.

Kakuyû and Mitsunaga, who may be called the founders af the Tosa school, had a very bold yet light touch, which seems to be a modification of the Kosé and the Kasuga schools, and yet has a stronger national tone than has the work of the last mentioned artists. Masanobu, and Motonobu, the founders of the Kanô school, assimilated the style of the Sung and the Yüan dynasties of China, and Yeitoku, their successor, attempted successfully a new style, which found another able cultivator, Tan-yû. The Ukiyo-yé school began with Matabei, and was developed at the hand of Hishikawa, Miyagawa, Katsugawa, and Nishikawa. This school may be claimed as a purely native production, since it has never evinced any trace of having been influenced by foreign methods of art. Ôkyo, the founder of the Maruyama school, went direct to Nature herself for his inspiration, and practically eliminated from that school all evidence of the style of the Ming and the Ching dynasties. Goshun, who founded the Shijô school, entirely expunged all former dependence upon the style of the Southern school. As for the Kôrin school, it modified the Tosa and the Kanô schools, and led to the perfect development of the native characteristics in Japanese painting; so that we are entirely justified in calling the Kôrin the most mature and the purest of all the schools of art which are represented in an exhaustive collection of the Japanese pictorial arts. In a word, the essential characteristics of Japanese painting,—Elegance and Mildness,—are very striking in all of these five schools, which are the crystals in which is reflected all that is best of our national art.

Let us now analyse the conspicuous features of our national painting. Surely there are two most important characteristics,—mildness in the treatment of the various elements of the

one conception, and delicacy in the blending of colours. Some of the five schools which have been enumerated, display these two characteristics on a single canvas; some possess the first alone and do not concern themselves with the second. Furthermore, we must take into account, for their respective merits, two other characteristics; namely, the abstract quality of the ideal in our distinctly Japanese art, and the ornamental character of its technique. The existence and nature of the first may be proved by a careful consideration of the conciseness of touch, which produces in the mind of the beholder, with a few light strokes only, a clear and vivid impression of the ideal in the artist's mind, while, at the same time, it leaves the widest scope for the imagination. The second consists in the ability closely to copy natural conditions in conformity with the conception of an original mind, and in harmonizing the colours used for ornamentation with such skill as shall produce in the beholder's mind a sensation of pleasure. Now, the Kôrin school surpasses all the others in the possession of the true spirit of Japanese painting; it displays much idealism; and, in the matter of ornamentation, it is sometimes unique. Generally, the decorative feature of pictures, both in occidental and in oriental art, is symmetrical, and consequently lacking in poetic beauty; or else it is rhythmical, and therefore monotonous. But in the Kôrin school this feature is entirely new in its designs; it is original and harmonious in its method and singularly skilful in the use of colours. Although Japan had, from the oldest times, an unrivalled gift in originality of conception, and has made constant improvement in that characteristic of art, yet it may truthfully be said that it reached its climax in this school.

Let us now study more carefully the essential characteristics of the Kôrin school. Kôyetsu displayed virile strength, possessed a commanding and noble spirit, and was by no means deficient in free, poetic taste: Sôtatsu had a gentle, calm, and serious touch, and thoroughly mastered the spirit of Tosa and of Kanô. Kôrin succeeded these two great artists. The luxurious Genroku Era, in which he lived, cordially approved the genius of his conceptions, the harmony of his designs, the delicacy of his brush-work, the brilliancy and effectiveness of his colour schemes; and at length our school, that of Kôrin, was perfected and raised to the highest point that art has ever attained. At the first glance, we marvel at its originality, but a careful inspection quickly discovers its charms and the more we study it the greater genius do we perceive. The art of depicting plump, luscious, and rounded forms, and the consummate ability to handle all shades of colour, dark or light, by the use of India ink mixed with Prussian blue or milky gold, which had been introduced by Sôtatsu, were perfected by Kôrin. The quick and delicate touch, the vivid effects produced by the dexterous use of India ink, and the originality and precision of design, these are the chief characteristics of this school, and it alone possesses them in full perfection. As for other artists of this school, Kôho evinced a refined and noble taste, Kenzan possessed a simple touch and a thoroughly unworldly, artistic spirit; and last, Hôitsu Sakai presented his luxurious and witty conceptions in dazzling and gorgeous colours. Thus this school eventually attained a most important place in the history of Japanese pictorial art.

In our own time, the occidental world has freely absorbed oriental art, which has materially affected the culture of the West. This is particularly noticeable in the matter of decorative painting, which has lately undergone a great change. In this we may detect a strong influence of the Kôrin school, and this fact may be accepted as convincing proof that

it apprehended the fundamental principles of decorative painting. But nothing human can possibly be faultless, and there are, it must be admitted, several faults in the Kôrin school which must receive the attention of critics. Those who are really sincere in their desire for the richest development of our art, are earnestly recommended to study the works of this school and to strive for a just appreciation of its merits, since it was such an important exponent of the whole history of one particular branch of our art.

Mr. Shiichi Tajima, one of the most zealous advocates of the expansion of Japanese culture, has, for a long time, been engaged in an exhaustive study of the Kôrin school, and he has learned how to bestow a full meed of praise upon its merits. He purposes collecting reproductions of all the masterpieces of this school and intends to publish them, in order that their merit may be made known all over the civilized world. Having been asked to write a preface to his work, and heartily approving of his estimable undertaking, I have written a brief sketch of the general history of our graphic art, and have especially expressed my own opinions of the Kôrin school.

Baron RIUICHI KUKI.

March 15th, the 36th year of Meiji (1903).

GENERAL INTRODUCTION.

In the era of Tenshô (16th century), Hideyoshi Toyotomi was possessed of great military ability and after successfully carrying on many wars, he at last attained to supreme military authority throughout our whole land. After peace was established, he erected many buildings of great architectural beauty and, besides his own personal achievements, he gave much encouragement to architecture generally. At his command and under his personal supervision, were constructed the castle of Ôsaka, Jurakutei (his own dwelling) in Kyôto, and the beautiful palace of Momoyama at Fushimi, near Kyôto. All of these building were brilliant examples of ornate architecture, and in every detail displayed the greatest splendour; in their construction, Hideyoshi showed clearly the influence of the luxury which characterised his time. Not only architecture but all the Fine Arts were much influenced and vastly improved by his great personality. In former times the Fine Arts were conspicuous for great refinement and noble elegance, but the influence exerted by such elegance was mainly evinced in the style and ornamentation of the accessories to the æsthetic accomplishments of a dilettante nature, such as the tea-ceremony (*cha no yu*). During Hideyoshi's time, however, painting — in the fullest artistic sense of the word—and all the industrial arts attained such phenomenal brilliancy as, at times, to dazzle the eyes. Representative names of those men who were conspicuous for the brilliancy of the decoration displayed by them in pictorial and in industrial arts, are the following:—Eitoku Kanô and his son-in-law, Sanraku, Yûshô Kaihoku, and Tôhaku Hasegawa in pictures; Shigeyoshi Umetada in sword-guards; Tokujô Gotô in metal decorations for swords; Jôkei Raku in tea-cups, especially for use in the tea-ceremony; Sei-ami in lacquer-work; Yoshimitsu Zekan in masks used in the serious and in the comic *Nô* plays, and in other histrionic performances: all these men were of exceptional attainments, even in that remarkable age, and their works represent graphically the elegance of Momoyama.

Many of our arts reflected the brilliancy of Hideyoshi's manly deeds and evinced high

and beautiful taste with the climax of his brilliant achievements, and when his star set and his luxurious influence disappeared, as a dream fades from the memory, they too became somewhat obscured. With the passing of the reins of government into the hands of the Tokugawa dynasty of Shôguns, nearly all of the men who possessed special skill in any of these fine arts, moved to Yedo (now Tôkyô) and, in spite of Iyeyasu's (the first Tokugawa Shôgun) efforts to curb the popular taste for extravagant luxury, that city became the centre for all the fine arts and similar accomplishments. Since, however, Kyôto continued to be the residence of the Emperor, a goodly number of artists remained in that city and they produced many articles in the fine and the industrial arts. Among those who remained faithful to the former capital, we may mention Sanraku Kanô and Shigeyoshi Umetada, who have already been named, and Kôyetsu Hon-ami. These men possessed a most excellent artistic conception, and no one is entitled to take precedence over them in our estimation. When we recall the fact that these artists were most admirable survivors of the elegance of Hideyoshi's time, and were thoroughly imbued with the spirit thereof, we can readily understand how impossible it was for them to put away the luxurious influences of Momoyama; therefore their paintings and their achievements in the industrial arts displayed, unintentionally perhaps, the real spirit of the extravagance and extreme fondness for the ornate of that time, and consequently their productions were both noble in conception and brilliant in execution. It is such artistic treasures which were above the common level of their time, and we appreciate this fact most clearly when we study the works of Kôyetsu Hon-ami.

Kôyetsu's family were not artists by profession; their occupation came through their knowledge of swords: they were expert in identifying swords, and besides this, they were very skilful in finishing sword-blades which were brought to them, as well as in sharpening the weapon which has been called, poetically, "The Soul of the *Samurai*." Besides acquiring full knowledge of these branches of industrial art,—which were held in high esteem in those days,—Kôyetsu, following the dictates of his own fancy, attained great skill in chirography, in painting, and in decorating pottery and gold or silver lacquer. In the first of these accomplishments, he was particularly fond of Kûkai's (founder of the Shingon sect; 9th century) method, and his ability soon passed beyond mere imitation. He afterwards gave his attention to *kana* (the Japananese syllabary), studying *Kokinshû* (a collection of verses, written in this character) by Tôfû (who was famous for his chirography; 10th century), and he became very skilful in writing that kind of characters. In painting, Kôyetsu had Yûshô Kaihoku for his teacher; but he also derived much benefit from his study of the masterpieces of the old Tosa school, so that eventually, he founded a school of his own. In the decoration of pottery, he was fond of Raku's method. He invented a certain red colour which he used very effectively in this kind of decoration. After his achievements in pictorial painting, his skill was especially noticeable in masterful decorations on gold and silver lacquer-ware; in this he showed his wonderful ability both by writing and by painting. He introduced an entirely new method, and used, most effectively, lead, tin, and small bits of argonaut shell, with them imparting to his handiwork wonderful beauty and quaintness. The works of these kinds which came from Kôyetsu's hands were all of noble conception, and the main reason for this nobility was the naturally lofty disposition of Kôyetsu; but, doubtless, the fact that he was living in the beautiful city of Kyôto,—which poets have sung as "the city of the

purple mountains and the crystal rivers,"—had much influence upon him. Furthermore, as he lived at Takagaminé, in the northern part of the city, where his mind was never distracted by the bustle and confusion of the "madding crowd," and as his chief pleasure was the tea-ceremony, and his serious contemplation, the doctrines of the Zen sect, it was impossible that he could have had any thoughts of selfish ambition.

Living at the same time with Kôyetsu, there was another famous artist, whose name was Sôtatsu Tawaraya. Fundamentally his method was almost the same as Kôyetsu's, although he introduced many new details into his system. We cannot learn much of the antecedents or of the individual history of this man, but that he was one of the most famous artists of his age, is a fact which we must always remember. If we recall what has been already said about the attempted abstemiousness of the early Tokugawa days, which was purposely made to appear conspicuous by reason of the marked contrast to the luxury of Hideyoshi's time, we shall be able to understand how Iyeyasu, by his encouragement of thrift, frugality, and simplicity, strove to overcome the pernicious influence (as he claimed it to be) of Momoyama. But his efforts were in vain, the influence of Momoyama still continued to assert itself among all classes, and, moreover, as the wars in the eras of Keichô and Genwa (1596–1623) were ended and peace reigned throughout the land, the bow hung idle in its case and the sword rusted in its scabbard: all the people raised their voices in hymns of peace, and there was no way for the *samurai* to occupy his time and to practice deeds of valour. In consequence, the thoughts of all these men, who had no commercial or industrial pursuits, turned to matters of refinement and elegance; and they became devotees of elaborate decoration on everything which was susceptible of such treatment. This tendency became especially conspicuous during the eras of Teikyô and Genroku (1684–1703). At this time, a man appeared in the city of Kyôto, who, in artistic attainments, succeeded to the two artists, Kôyetsu and Sôtatsu, and who handled his brush with matchless skill. This man was the famous Kôrin.

We do not know exactly who was Kôrin's immediate preceptor in art; the Tosa school claims that he was a pupil of Gukei Sumiyoshi; the Kanô school says that he studied with Tsunenobu. But when we think carefully about the matter, we conclude that, undoubtedly, he studied both schools: moreover, he was very fond of the methods of both Kôyetsu and Sôtatsu. Yet, while he assuredly derived much benefit from these schools, as well as from other sources, he stood upon his own originality, and developed a method for himself which was absolutely unique. Nature bestowed upon Kôrin a wonderful genius for painting; and in addition to that, he was endowed with rare fruitfulness in conceiving designs and with pre-eminent skill in outline work. His pictures were amazingly beautiful, for he used vivid colours, and if he painted only one flower or but a single leaf, he did it with consummate skill and imparted to the picture an entirely new aspect, even if he did seem to follow the method of some old master: no matter how simple his conception was, his artistic treatment imparted to it great nobility. It was, indeed, fortunate for Kôrin himself and for the art world at large, that he appeared in that luxurious era of Genroku with his exceptional genius. No other artist can be compared with Kôrin in technical ability, and the luxury of the Genroku era was exactly the right soil to bring his wonderful genius to the ripest development. This happy combination of the Genroku luxury and Kôrin's genius, was like the smooth

running of a round ball upon a polished plate, and it is no wonder that the result was the production of brilliant effects. In short, there is no doubt that the luxurious tastes of Genroku gave birth to Kôrin's genius, while Kôrin's genius served to adorn the brilliant age of Genroku.

Kôrin's achievements in art did not stop with his pictures: he perpetuated the method of Kôyetsu in decorating lacquer-ware, and he added his own original designs, therefore people called these exquisite decorations upon lacquer *Kôrin Maki-yé* ("Kôrin's Gold and Silver Lacquer"), and specimens were considered very precious. Not only was the technique of his pictures and of his decorations on lacquer exceedingly beautiful, but we can not find a single detail which may be called low or vulgar; hence all men, both those of the highest rank and those of the lower classes, were extremely fond of his work. It satisfied the personal taste of every man, and this one fact alone indicates the real value of Kôrin's work, and forms the true foundation upon which his great fame rests. Yet it must be admitted that almost all of his painting was so intricately conceived and so elaborately executed as to produce results somewhat like that received from an inspection of the complicated designs on certain fabrics: therefore some of his pictures are rather outside the pale of simple art. Still it must be remembered that those elaborate methods were exactly suited to the tastes of his day; and while this may be, in one sense, his weak point, yet, on the other hand, it was an evidence of his masterly genius.

During Kôrin's time there was a galaxy of men of artistic genius whose achievements served to embellish the world of art in Yedo: in painting there were Moronobu Hishikawa, Itchô Hanabusa, and others; in the art of engraving on metal there was Sômin Yokoya; for decorations on lacquer there were Haritsu Ogawa, Kyûhaku Koma, Kanshichi Aomi, and others. Now, although these men were very famous, their skill was sufficient only to place them on a lower plane than Kôrin; they could not equal him in the real genius of artistic ability.

The fame of Kôrin was spread throughout our land, and a goodly number of artists endeavoured to perfect themselves in the methods of his school; not only his brother, Kenzan, but Kagei, Shikô, Sôri and others were devoted to his methods, and their achievements raised the reputation of their master's school to a very high point; so that everything, dress-fabrics, ceremonial and useful implements, and all that was capable of artistic adornment, displayed the influence of Kôrin's school. Therefore, when the witchery of that school swept over society, all ranks bowed down before it as the grass bends beneath the passing breeze. Several decades after the death of Kôrin, Hôitsu Sakai appeared; he had studied the former's art and was very successful in continuing that method, so that—even in the later years of the Tokugawa dynasty—the light of Kôrin's genius shone brightly over all Japan, through the instrumentality of Hôitsu. On the whole, how much of all that is best in the latest art of Japan do we owe to Kôrin's ability! Everyone will readily understand.

Not only do we in Japan owe much to Kôrin, but it seems that the sphere of his influence has been extended even to Europe, for, in recent years, a collection of his paintings and some albums of his miscellaneous works were sent abroad and were highly appreciated. Emile Aulick, a painter and sculptor of Prague, Austria, once said: "No doubt some great artists of Europe can get good suggestions from Kôrin's pictures." So truly, we can imagine how Kôrin's influence has spread far and wide over the globe.

By way of emphasizing this point, we shall now proceed to quote the opinions of some

competent critics, to show the high estimate which has been put upon Kôrin's work in foreign lands. Dr. William Anderson, after an exhaustive study of Japanese Fine and Industrial Arts, in his monumental work entitled "The Pictorial Arts of Japan," says as follows:—"The works of Kôrin present little similarity either in drawing or colouring to those of any of the established schools. They demonstrate remarkable boldness of invention, associated with great delicacy of colouring and often masterly drawing and composition. In his delineations of the human figure and quadrupeds, however, his daring conventionality converts some of his most serious motives almost into caricature. His men and women had often little more shape or expression than indifferently-made dolls, and his horses and deer were like painted toys; but in spite of all this, the decorative qualities of his designs leave him without a competitor. His reputation depends chiefly upon his lacquer work, in which he attained a celebrity even wider than that earned by his brother and imitator, Kenzan, as a decorator of pottery, and his influence upon decorative art in general was beneficial and lasting!"

Dr. Anderson quotes M. Gonse's views upon Kôrin, adding that Gonse, in "L'Art Japonais," pays so warm and comprehensive a tribute to the genius of Kôrin that praise will be exhausted in its quotation. Gonse says:—"Kôrin, dont je viens de prononcer le nom comme lacqueur, est peut-être le plus original et le plus personnel des peintres du Nippon, le plus Japonais des Japonais. Son style ne ressemble à aucun autre et désoriente au premier abord l'œil des Européens. Il semble à l'antipode de notre goût et de nos habitudes. C'est le comble de l'impressionnisme, du moins, entendons-nous, de l'impressionnisme d'aspect, car son exécution est fondue, légère et lissé; son coup de pinceau est étonnamment souple, sinueux et tranquille. Le dessin de Kôrin est toujours étrange et imprévu; ses motifs, bien à lui et uniques dans l'art Japonais ont une naïveté un peu gauche qui vous surprend; mais on s'y habitué vite, et, si l'on fait quelque effort pour se placer au point de vue de l'esthétique japonaise, on finit par leur trouver un charme et une saveur inexprimables, je ne sais quel rythme harmonieux et flottant qui vous enlace. Sous des apparences souvent enfantines, on découvre une science merveilleuse de la forme, une sûreté de synthèse que personne n'a possédée au même degré dans l'art japonais et qui est essentiellement favorable aux combinaisons de l'art décoratif. Cette souplesse ondoyante des contours qui, dans ses dernières œuvres, arrondit tous les angles du dessin vous séduit bientôt par son étrangeté même." These estimates are nothing more than a just and proper tribute to Kôrin's wonderful genius and consummate skill.

One of the ardent European admirers of Kôrin, Emile Aulick—already mentioned, says:— "I respect many European artists, but there are few to whom I am sincerely attached. The late French painter, Dekker, is one of those whom I respect, but I have no sincere attachment for him: the one whom I love the most is the late Millet, likewise of France. But now I have added one more name to the list of those whom I both respect and admire; he is from Japan, and his name is Kôrin Ogata. The beauty of his painting lies in its myriad of forms and in the marvellous skill he displays in treating his figures and in using colours. Such skill we have never seen hitherto and can never see again. He is the best artist of Japan: not only of Japan, but he is the best colourist in the world." Herr Aulick's estimate is very high, and the shade of Kôrin will have no regret at hearing this praise from the other world.

Thus Kôrin is not only a great figure in the history of art in Japan, but he is a great name in the art-history of the world. We do not say anything about the great artists of the

Nara (8th century), the Heian (9th century), and the Higashiyama (15th century) eras, but when we count on our fingers, as we can do, the great artists of the last three hundred years, Kôrin is the very first, and in his wonderful skill we may justly take pride as against all the rest of the world.

There have always been, and are, many who ardently admire the Kôrin school, and we are among the number; therefore we wish to introduce these relics of those great artists to the artists and art-critics of the world, for the purpose of showing fully the merits of that school, and this is the reason why we publish this collection.

The features of the present Publication which deserve to be specially enumerated are the following:—

I. This work is intended chiefly to contain wood-cut and collotype reproductions of masterpieces by Kôrin Ogata and other famous artists who owed their success to the inspiration of his genius; as, for example, Kenzan, Kagei, Shikô, Hôitsu, Ki-itsu, and others.

II. Reproduction of pictures of the Kôrin school is a task which entails much difficulty in the matter of identification, since there is great confusion between good material and some which is of doubtful authenticity; therefore, before actually undertaking the work of publication, we carefully inspected the material which was available and made selections according to our best judgment; especially is this the case with those pictures which are of superior excellence.

III. While the title of the work implies that it is a collection of pictures, there are, nevertheless, not only pictures but also other artistic productions, such as illustrations on lacquer-ware and on porcelain, so that we may show the wonderful scope and brilliancy of the school.

IV. A brief biographical sketch of each particular artist is given as a preliminary to his work, and also the title of the original article; its size; and the name of the owner: together with some special information, briefly expressed, concerning the object represented in the given picture.

V. It is intended to complete the work in five volumes, each volume to contain about thirty plates; and as, in some cases, there will be two or even more pictures on one plate, the whole number of illustrations will be some two hundred.

VI. At the end of the fifth volume, there will be given a supplement containing all the seals used by the different artists, in order that those who possess the work may be assisted in identifying the artists. This supplement is prepared from the collection of those seals made by Hôitsu Sakai in 1813, which we have used as a basis; and we have added some seals which are not found in Hoitsu's collection.

VII. As the works of Kôrin's school are rich in decorative features, it is fitting that the volumes which introduce those works to the world at large should also be decorative, in order to be harmonious: we have, therefore, paid great attention to the paper, the printing, and the binding; and have tried to make the volumes beautiful in their general appearance.

VIII. The design for the wave-pattern on the cover is taken from a picture painted by Kôrin, which is mounted as a two-leaf screen. On the fly-leaves are pictures, in gold-dust and silver-dust, of birds called *onagadori*, "Eastern Blue Magpie," and butterflies flying in the air: the designs were taken from a picture on a leaf of a book of songs, which was done by Kôyetsu Hon-ami for his pupil in calligraphy, Sakondayû Kanzé, early in the 17th century.

At the top and the bottom of the pages containing descriptive texts, are inserted small wood-cuts which are reproduced from a volume entitled *Kôrin Hyaukuzu* ("One Hundred Pictures by Kôrin"), or from works by other artists of the school.

In conclusion, we have to say that when we decided to publish this work, Count Masayoshi Matsukata wrote for it the ideographs of the title upon the cover (光琳派畫集, that is: "Masterpieces Selected from the Kôrin School"), after the manner of Shôkadô Shôjô, a famous chirographer who, with Kôyetsu, was called one of the "Three Pens in the Era of Kwanyei" (1624–1643). This title is given in Japanese only, not in English. Baron Riuichi Kuki, formerly Director of Imperial Museums, wrote a comprehensive and scholarly introduction which adds greatly to the brilliancy of the work. Viscount Takachika Fukuoka, Viscount Moriyoshi Nagaoka, Mr. Migaku Matano, the present Director of Imperial Museums, Mr. Atsushi Matsura, and Mr. Sugimura Kosugi, Doctor of Literature, have all rendered valuable assistance in collecting materials. The great families, the gentry, and others possessing collections of antique art, have given permission to take photographs of their treasures, so that the work has indeed become rich in material. The author has been made very happy by this gracious assistance, and here wishes to express his heartfelt gratitude. With reference to the wood-cuts which are inserted in this work, Mr. Dôitsu Sakai, in the fourth generation of the artistic line from Hôitsu of the Kôrin school, gave valuable advice as to the peculiar use of colours by the school. The English translation of the entire work, from beginning to end, has been made under the supervision of Mr. Joseph King Goodrich, Professor of English in the Third College, Kyôto, and we thank him for his faithful attention. Mr. Tsunekichi Shibata has displayed his consummate skill in taking photographs of the materials; and we must not forget Messrs. Hikosaburô Kotsuka and Hikotarô Ishizuka, who freely gave us the benefit of their great knowledge of the art of printing in colours from wood-cuts.

Author, SHIICHI TAJIMA.

Tôkyô, March, 36th year of Meiji (1903).

BRIEF EXPLANATION OF THE COMPOSITION AND USE OF PIGMENTS.

The peculiarly effective points of Kôrin's school are the artistic conceptions, the harmonious arrangement of details, the delicacy of technique, and the lofty feeling which the general result inspires. But the special feature in which the works of this school differ from those of all others, is the characteristic style of the rich decoration; and this is attributable to the fact that the pictures display such fresh originality in the use of contrasting colours, in the mysterious treatment of the pigments, and in the subtlety with which they are applied; a combination which produces effects almost beyond the power of human thought clearly to understand at the present time. Consequently, since the pigments which Kôrin and his immediate disciples used were for the most part clearly the products of this country or of China, and differed somewhat in their constituent elements even from similar pigments used in Europe, it is, of course, extremely difficult to explain all the arragements of colour in the pictures reproduced in this work. Yet, inasmuch as we desire to make clear the general principles of the colour scheme of Kôrin's school, as far as is possible, we have consulted certain technical books, or referred to competent artists to assist us in making clear to our readers the materials used by the artists of the school in preparing their pigments, and the mechanical processes followed, as an accessory to the brief explanations which accompany each picture.

Rokushô, "Verdigris." This is roasted copper, produced from the raw ore, as taken from the mine, one name for which is Malachite or "Stone Verdigris." To make the raw material into pigment, it is triturated with water in a hand-mill; after adding some glue-water, it is put into a pan and boiled slowly for some time over a gentle fire; it is allowed to cool, and when the heavy matter has settled, the excess of water is drained off into another vessel and the sediment is dried in the sun: this substance is then passed through a sifter and is called *Ichiban Rokushô*, "First Verdigris;" it is the best quality. Next, the residuum is treated as before, and after it is dried, a finer sifter is used, and the product is called *Niban Rokushô*, "Second Verdigris;" its colour is somewhat lighter than the first. The remainder is once more treated in the same manner; a still finer sifter is used, and the product is called *Sanban Rokushô*, "Third Verdigris," or *Byaku Rokushô*, "White Verdigris," for its colour is distinctly whiter, when compared with the second. As has been intimated, the verdigris obtained direct from copper ore, is called *Iwa Rokushô*, "Stone Verdigris," in order to distinguish it from the artificial article. "Artificial Verdigris" is obtained by treating a copper plate with acetic acid. When the green acetate (sometimes called "rust") appears, it is carefully removed, and is dried in the sun; afterwards it is ground, glue-water is added, and is ready for use. This form of the pigment is distinguished from the article prepared from copper ore, by the name of *Nara Rokushô*, that is "Nara Verdigris;" and is the poorest quality.

Konjô. This corresponds to "Prussian Blue," but we generally use a carbonate of copper which contains some gold, therefore it is called "Golden Blue." This colour is prepared in the same general way as verdigris; and, like that pigment, there are "First," "Second," and "Third" qualities: that is *Konjô*, which corresponds to "Prussian Blue," *Gunjô*, "Ordinary Blue Paint," and *Byaku Gunjô*, "Light Blue Paint." The first is deepest in shade and, the grain is coarse; the second is of a lighter shade and has a slightly finer grain; the third is of a pale shade and has the finest grain.

Kwômyô-shu, "Bright Vermillion." This colour is a deep red and the pigment is very heavy. It is said to have come from China, and when prepared for use it is mixed with glue-water.

Shu, "Silver Vermillion." This is made by roasting yellow sulphur with quicksilver, and its colour is lighter than Bright Vermillion. Some water is added when preparing the pigment, and when it is used, some glue is also added. If this colour be mixed with India ink, the compound is called *Shu-zumi-iro*, and has a dark-reddish colour. When *Shu* is mixed with *Gofun*, "White-lead," a kind of flesh-colour is produced which is called *Asa-kurenai*, a light pink of the well-known shade.

Tan, "Red Oxide of Lead." We mix lead with sulphur, add some saltpetre, and roast the compound; hence it is called "Red Lead," that is, burnt lead, and its colour is a yellowish-red. The best quality is imported from China. When used, it must be mixed with glue-water. If this red oxide of lead be mixed with white-lead, the compound is called *Tan-no-gu*, and it is used in depicting flesh-tints.

Gofun, "White-lead." This is not really the carbonate of lead, but a white powder made from *cytherea meretrix* shells or oyster shells. In preparing it for use, the shells are ground with glue-water, thoroughly kneaded, and some clear water is added. When this pigment is mixed with others, it produces various shades; therefore coloured pictures on which *Gofun* is used are called *Goku-zaishiki*, "Heavy Coloured Pictures."

Wôdo, "Yellow Ochre." This pigmet is made direct from ferruginous clay, *Wô-shaseki*, and it is used mixed with clear water and glue-water. When this yellow ochre is calcined, the product is called *Shudo*, "Red Ochre" or "Vermillion Ochre." When some lead is mixed with this pigment, a persimmon colour is produced which is called *Wôdo-no-gu*, "Yellow Ochre Pigment." *Wôdo-no-gu-cha*, a brownish-yellow ochre pigment, is made by mixing *Wôdo*, *Airô* ("Indigo Blue") and *Shu* ("Silver Vermillion"); or if upon the *Wôdo-no-gu* some brown colour (*Cha*) be superimposed. When gamboge and red are mixed, the product is called *Awase-wôdo*, or something mixed with yellow ochre; and glue-water is not added.

Shido, "Reddish Burnt Iron." This pigment is made by thoroughly roasting iron ore, and then grinding it. It is used mixed with clear water and glue-water. One shade of this colour is called *Bengara*, which is a deep brick-colour (with a metallic lustre). *Shido-no-gu* is prepared by adding some white-lead and glue-water. *Shido-no-gu-cha*, a reddish-purple ochre pigment, is a mixture of purple ochre pigment and gamboge.

Shaseki, "Hematite." This is one form of calcined iron ore, and its colour is a reddish-yellow: it is also called *Tai-sha*, a name which comes from the fact that the best quality of this pigment was formerly imported from a district in western China which we call Tai-chau. A reddish-yellow pigment is also produced by mixing red ochre and gamboge. *Rôkô-shoku*, "Deep Scarlet," results from a mixture of red ochre and vermillion: *Sôroku-shoku*, "Deep Green," from a mixture of red ochre and *Kusa-no-shiru*, "Green."

Shiwô, "Gamboge," comes from China and other countries of south-eastern Asia, and the East Indies. It is made from the gum of *kaitôju* (*garcinia hanburyi*) a laurel-like tree, and its colour is yellowish-red. *Shiwô-no-gu* is a mixture of gamboge and white-lead: *Shiwô-no-gu-cha* is a mixture of the last mentioned with India ink and red oxide of lead.

Shô-enji (also called *Wata-enji*), "Dark Red." This pigment comes from China, and is made from the sap of a shrub called *otogirisô* (St. John's wort, *senecio jacobæa*), the sap being absorbed on some cotton. When it is to be used as a pigment, the cotton is dipped into warm water and the colour discharged by squeezing: the excess of water is then evaporated in the sun or over live-coals, and the residuum shows a purplish-red colour. *Sumi-enji*, a blackish-scarlet pigment, is a mixture of the dark-red just described and India ink; in preparing it for use no glue-water is used. *Enji-no-gu* is a mixture of the same dark-red and white-lead, to which some glue-water is added: the colour is a light purple. *Urumi-iro* is a cloudy colour produced by mixing *Enji-no-gu* with *Konjô*. *Momo-iro* (literally, "Peach-colour") is a mixture of dark-red, red oxide of lead, and white-lead.

Airô, "Indigo Blue." The sap of the indigo plant is extracted by soaking it in water: after the solid matter is precipitated, the sediment is dried and is of a dark blue colour. A mixture of indigo blue and white-lead produces a light blue. When indigo blue and gamboge are mixed, the result is green, *Kusa-no-shiru* or *Kuryoku*: when a large proportion of indigo is used, the resultant mixture is called *Sôryoku*, a dark-green pigment; while if there be an excess of gamboge, the colour is called *Rôryoku*, a light green.

Sumi-no-gu, a mixture of white-lead and India ink, produces *Nezumi-iro*, a gray pigment (literally, "Mouse-colour,") and if indigo be added the colour becomes *Ainezumi-iro*, a bluish-gray; when used, some glue-water is added: *Sumi-no-gu-cha* is a colour produced by overlaying the first mentioned gray with gamboge.

Cha, "Brown," is a mixture of red oxide of lead, gamboge, and India ink. The colour may be produced in another way, namely: by mixing vermillion, India ink, and white-lead, and overlaying the resultant colour with gamboge.

Yamabato-iro, "Dove-colour," is called also *Aocha*, or *Moegi*. It is a mixture of light-green and gamboge, to which glue-water is added.

Hiwa-iro is a mixture of light-green and dark-green, or light-green and *Awase-wôdo* (the compound of gamboge and red).

Niku-iro-cha, "Brownish-flesh-colour." It is also called *Beni-ukon*. It is produced by mixing flesh-colour and gamboge. Another name is *Kuchiba-iro*, "The Colour of Withered Leaves."

Beni-iro is produced by mixing dark-red with white-lead.

Fuji-iro. Another name is *Niku-beni*. It is a mixture of light-brown and dark-red.

Kuri-iro is a mixture of vermillion, India ink, and white-lead, overlaid with dark-red.

Hiwada-iro is a mixture of light-green and deep-green, or light-green and *Awase-wôdo*.

Shijimi-iro, a colour resembling that of certain small shells (*corbicula*), is a mixture of vermillion, dark-red, India ink, and white-lead.

Kindei, "Gold-dust," is made in two ways: one is from gold-leaf; the other is from gold-powder. The former is rather superior, and to make into pigment the gold-leaf is laid upon a small plate, some glue-water is added, and the mixture is rubbed with the finger; then a little clear water is added and the rubbing continued: this is repeated many times, and after the mixture becomes a thick paste, it is ready for use. If gold-dust be used, it is not necessary to treat it as the gold-leaf is treated, but the pigment can be prepared with little effort. To apply this gold pigment, it is necessary to prepare a ground with cream of yellow-ochre or red-ochre upon which the gold is spread.

Gindei, "Silver-dust." The use of this is practically the same as the former; but when it is rubbed, to facilitate the process, the mixture is slightly warmed. To apply the pigment, a ground is made with white-lead, mixed with glue-water.

Kira, "Mica." This is the common mineral substance, of a white colour with a shimmering gloss. The best quality is made by sifting ground-mica, which has been wrapped in coarse canvas, into a vessel of water. The water is then drawn off and the sediment dried; to use it, it is mixed with some clear water and some glue-water.

The foregoing is only an epitome of the principal or simpler colours: there are, of course, innumerable combinations which we have not taken the time to discuss. Such combinations are often made by the individual artist to suit his momentary need, and are determined by his genius; therefore, they have no specific names.

The peculiar manner in which the artists used gold-dust or silver-dust, and the ordinary blue pigment or green, upon sketches in India ink, is a characteristic secret of the Kôrin school, and is entirely beyond the conception of artists of other schools.

Besides pigments, the important essentials in decorative art-work are *Kinpaku*, "Gold-leaf," and *Ginpaku*, "Silver-leaf." Gold-leaf is used not only when prepared as a dust, as has been already mentioned, but is also laid on the surface of *byôbu*, folding-screens, *fusuma* (or *karakami*), sliding-wall-panels, and other articles in its original condition: the size of the leaf, when used in this way, is from 3½ inches to 4¾ inches square. This method of using gold-leaf is superior to any other, and particularly in Kôrin's own work do we find many grounds made of gold-leaf. The way of manufacturing the leaf is very similar to the regular goldbeater's method. To spread the leaf upon screens or other surfaces, a thin wash of golden colour, made from yellow dyestuff or the juice of cape jasmine, is first laid on, and then covered with glue-water,

after which the gold-leaf is spread on; and if it is desired to add to the brilliancy, the leaf is put on double. Silver-leaf is treated in the same way, and the use of it is almost the same: but the ground-wash is made of white-lead mixed with glue-water.

If the gold-leaf be torn into minute pieces and spread over the surface of the object to be decorated, by sifting through a fine mesh, it is called *Sunago* (literally, "Sand"). The size differs very much, some being extremely fine. The leaf is also applied in many other ways.

BIOGRAPHICAL SKETCH OF KÔRIN OGATA.

If we wish to inquire concerning Kôrin Ogata's ancestors, we find that he was descended from a celebrated family that lived in the province of Bungo. There was a certain man, named Shinzaburô Koreharu Ogata, who was the seventh in descent from one Saburô Koreyoshi Ogata, who is the most remote ancestor of Kôrin of whom we have anything like reliable information. Shinzaburô Koreharu was an immediate attendant upon Shôgun Yoshiaki Ashikaga (16th century), and his annuity was five thousand *koku* of rice. When the Shôgun, Yoshiaki, resigned his office and the dynasty of Ashikaga was dethroned, Koreharu retired from his position and thereafter took no part in the affairs of State. This man, Koreharu, was the approximate ancestor of the Ogata family into which Kôrin was born.

Koreharu's son was named Shinzaburô Dôhaku, and he was a *Shintô* priest at the Ogata shrine which was in the neighbourhood of the Kitano shrine, Kyôto. It was his duty to receive and care for the offerings presented to the shrine by the public; therefore he changed his family name and was subsequently known by that of Ogata. Dôhaku married the eldest daughter of Kôni Hon-ami, and by her had a son who was named Shinzaburô Sôhaku. When Sôhaku attained to the dignity of manhood, he established himself as a dry-goods merchant. One of his patrons was ex-Empress Tôfukumon-in (the consort of Emperor Go-Mizuno-o), whom he supplied with materials for her own wardrobe and with fabrics for the uses of her palace. Sôhaku had a son named Sôken, otherwise known as Shumé, and who was also called by another name, Kôsai. Sôken succeeded his father in business, but, being naturally fond of the literary and fine arts, he studied painting under Sôshin Kojima, who had himself been a pupil of Kôyetsu. Sôken had two sons; the elder was Kôrin, the subject of this sketch; the younger was Kenzan.

Kôrin's surname in his early life was Koretomi, but he subsequently changed it and was known as Hôshuku. When he was very young, he was called Ichinojô, and very commonly he was known as Kariganeya Tôjûrô. Besides these names, he had many pseudonyms: Seiseisai, Jakumyô, Dôsô, Kansei, Iryô, Chôkôken, and others. In the declining years of his life, he became an ardent devotee of the Nichiren sect of Buddhists, shaved his head, and was called Nichiju; yet, although he was formally enrolled as a member of the sect, he was never really ordained as a priest, and never performed any priestly offices. He was appointed Hokkyô, a high grade of artists.

In the early days of its history, that branch of the Ogata family to which Kôrin belonged was by no means in affluent circumstances; but from the time that Sôken became its head, riches began to accumulate and the Ogatas soon became wealthy. Kôrin was possessed of the most æsthetic tastes and was sincerely devoted to the pursuit of all refined accomplishments. He became an adept in the quaint, precise, and severely formal tea-ceremony; into the mysteries of which cult he was inducted by the great past-master, Sôsa Fushin-an.

It is said that the first rudiments of the art of painting were taught Kôrin by his father, and that afterwards he became a pupil of Soken Yamamoto: that he also received lessons from the famous artists, Tsunenobu Kanô and Gukei Sumiyoshi. His art studies were greatly benefitted by the hints derived from a careful inspection of the works of some old masters of the Tosa school. Moreover, he was personally very fond of the wonderful knowledge of technique displayed in the pictures of Kôyetsu and Sôtatsu, from the study of which he derived great professional benefit. Eventually, however, after having mastered the technical methods of all these varied schools, he found himself dissatisfied with all, and, discarding all imitation, he founded a school of his own peculiar style. Very frequently, when he painted human figures, landscapes,

animals, or flowers and birds, he mixed liquid-gold with his pigments, in order to impart to his work effects which were most brilliant and magnificent. He was particularly skilful in reproducing the details of flowers by the use of colours; and yet, on the other hand, when painting genre picturers, he was equally clever in mixing liquid-gold with India ink. In painting on lacquer-ware, his work has a well-merited reputation for excellence: in this branch of art, his painting on writing-boxes (*suzuri-bako*) and on various articles used in the tea-ceremony, was especially noted. Many articles of these kinds have been ornamented by our Japanese artists, but the work executed by Kôrin shows the loftiest point to which this particular branch of pictorial art attained: this statement is notably true of his decorations on tea-ceremony utensils, on writing-boxes, etc.

Kôrin once built, at Kurama-guchi—in the northern part of Kyôto—a small house for the express purpose of practising the tea-ceremony; such houses conforming strictly to certain canons of the ceremony, in dimensions and in simplicity of design and ornamentation. In the garden surrounding his "tea room," Kôrin planted many curious flowering trees, shrubs, and plants, and he was very attentive in watching the opening of the buds and falling of the petals, often spending the entire day in this manner; and thus getting, from Nature herself, many of his most beautiful inspirations. He never wearied in this devotion to Nature's lessons, and this hard study at his little house, was the real source from which he derived the rare accomplishment in painting the wonderfully natural flowers for which he is so justly famous.

Kôrin was remarkably fruitful in decorative designs for practical use, of which the important features were clever outline work, varying the design or impression, without necessitating change of colour-scheme. Concerning this ability, the following interesting anecdote is told:—During the epoch in which Kôrin lived, certain rich men of Kyôto, and sundry great merchants, who supplied fabrics of all kinds for the use of the *daimyô* and their families, often met together in social gatherings at which, in addition to the pleasures of the palate, they exchanged ideas upon more practical topics. Kôrin was often invited to attend these meetings, and he was accustomed to sketch patterns for fabrics, designs for costumes, or suggestions for materials to be used for personal adornment or domestic furnishings, and these sketches he would present to his hosts. In Kôrin's day, such rich men and merchants prided themselves on having the most brilliant and costly materials for the wardrobes of themselves and their families, as well as the most luxurious furnishings for their homes. Often, at their social gatherings, these wealthy men summoned their wives and daughters to attend, for the purpose of displaying their beautiful clothing; and frequently they made the women change their costumes, taking especial pride in their ability to display the latest fashion in material, in design, and in style. On some occasions, the wives and daughters changed their costumes as many as seven or eight times, each change bewitching the eyes of the beholders more than the previous one had done; and it was a matter of supreme pride that, while always of the same principal colour, the pattern of each gown should be entirely different from all the others. In their pride of making ostentatious display, this was the most luxurious effect that was witnessed at these meetings. In catering to this desire for elaborate and varied designs in the one colour, it is said that Kôrin was absolutely without rival, since no other artist could approach him in fertility of invention or in ability to execute a conception.

In the spring of a certain years, Kôrin once accompanied some rich men to Arashiyama, near Kyôto, to see the cherry-blossoms, for which that place has such well-merited fame. For his lunch, Kôrin took nothing but a few balls of boiled rice and some pickles, wrapped up in a bit of the sheath of a bamboo-sprout. In due time the party reached their destination and sat down on the bank of the river Ô-i. Very soon all the other members of the party opened their luncheons: each one of them had a sumptuous repast carefully put up in nests of beautiful lacquer lunch-boxes (*jû-bako*) which fitted one into the other, and all exquisitely decorated with elaborately painted pictures. Kôrin was, purposely, the last to open his bit of bamboo-sheath, on the outside of which was daintily painted, with pigments mixed with gold-dust, a charming landscape with lovely birds and beautiful flowers. At this wonderfull display of artistic genius, accompanied by such simple abstemiousness, all the rest of the company stared in open-mouthed astonishment. When

the repast was finished, all the others carefuly wrapped up their lunch-boxes; but Kôrin, with absolute indifference, threw his bamboo-sheath into the river and left it to its fate. This little incident well serves to show us how Kôrin stands as a representative of the luxurious tastes and habits of the Genroku era, during which he lived. The fact of his having thrown away the bamboo-sheath, which—by reason of the gold-dust that had been used in its decoration—was of considerable intrinsic value, coming to the ears of the city officials, Kôrin was punished for his wanton extravagance and wilful waste, by being exiled from the city: he, therefore, disposed of all his household effects and moved to Yedo; but after a short residence in that city, the edict for this banishment was withdrawn and he returned to Kyôto, where he thenceforth gave his attention to the serious contemplation of religious matters. He regulated even the most trivial affairs of his daily life by rigid rules of the strictest economy, and thus calmly passed the declining years of his life. He died of natural causes on the 2nd of June, 1716, at the age of fifty-nine; although there are some who maintain that he reached the age of sixty-two. He was buried in the Hongyô-in, of Myôken-ji, Kyôto. He received the posthumous name of Chôkôken Dôsô-koji.

Kôrin married the daughter of a certain person, and his wife's given name was Tayoko. By her he had two sons; the elder was named Hôshuku, but he was commonly known as Juichirô. This son was adopted by a wealthy man named Hikokurô Konishi. For this reason, Kôrin's younger son, Katsunojô, succeeded to the family name and estates, but he died in his youth and, as he left no issue, the family name of Kôrin was extinguished. We may, however, trace his descendants indirectly through that branch of the Konishi family into which his elder son was adopted.

Kôrin's style of painting was preserved by his pupils, the famous Kagei Tatebayshi, Shikô Watanabé, and some others, who jealously retained the methods of their illustrious master. Sixty years after Kôrin's death, Hôitsu Sakai likewise revived Kôrin's style, and thus paid an artist's homage to the memory of the master whom, though he had not seen, yet he revered, and whose methods he carefully followed. He was so earnest and so successful that Kôrin's school once more became famous through the skill of this distant pupil.

MASTERPIECES SELECTED FROM THE KÔRIN SCHOOL.

VOLUME I.

LIST OF PLATES.

1.	Peony (wood-cut)	*By Kôrin.*
2.	Li Pai looking at a Waterfall (collotype)...	"
3.	Azaleas (wood-cut)	"
4–5.	Flowers (wood-cuts)	"
6.	Ceremony of Purification (collotype)...	"
7.	Maples and *Podocarpus Chinensis* (collotype)...	"
8.	Old Foot-bridge and Iris (wood-cut)...	"
9–10.	Plum-trees (collotypes)...	"
11–12.	Plum-trees (collotype and wood-cut)	"
13–14.	Crane and Deer (wood-cuts)	"
15.	White Chrysanthemums and Flowering Grass (collotype)	"
16–19.	Flowers of the Four Seasons (wood-cuts and collotypes)	"
20–21.	God of Wind and God of Thunder (wood-cuts)	"
22.	Han-shan and Shih-té (collotype)	"
23.	Catching Insects (collotype)...	"
24–31.	Fan-papers (collotypes and wood-cuts)	"

PLATE 1.

PEONY.

BY KÔRIN.

FROM A PAINTING IN COLOURS ON PAPER, MOUNTED AS A *KAKEMONO.*

(Size of original, 1 foot 1⅜ inches by 1 foot 6¾ inches.)

OWNED BY MR. MASAYOSHI KATÔ, TÔKYÔ.

In this composition there is painted a single peony upon a small canvas, a little more than a foot square, and at first glance we do not detect any quaint point or anything calling for special praise; but if we observe minutely, we notice its earnestness and clearness, and the neatness of its colour scheme: added to these, is a skilful arrangement, and in this aspect, such a picture can be produced only by a mysterious hand like Kôrin's. If we were to order such a picture from the ordinary artist, it would undoubtedly be stiff and conventional, without special merit worthy of praise. As this picture is reproduced by a coloured wood-out, we see that the old stem of the plant is done with thin India ink; the twigs and leaves with *rokushô* (verdigris); and the petals with white-lead. The veins of the leaves are traced with gold pigment. Therefore green and white are well contrasted in a masterly manner, and this, likewise, is the best of Kôrin's work of this simple kind.

PLATE 2.

LI PAI LOOKING AT A WATERFALL.

BY KÔRIN.

FROM A SLIGHTLY COLOURED PAINTING ON SILK, MOUNTED AS A *KAKEMONO.*

(Size of original, 1 foot 2⅝ inches by 2 feet 3⅝ inches.)

OWNED BY MR. SUSUMU SATÔ, TÔKYÔ.

Li Pai, otherwise called Tai-pai, who lived during the reign of Emperor Hsuan-tsung of the Tang dynasty (8th century), was a man of high character and profound wisdom. From his earliest youth he was of studious habits and, when only ten years old, he had mastered some of the poems and other works of the Chinese classics. He was, for a time, a member of Han-lin (the Imperial University), but having unfortunately incurred the ill-will of Lady Yan Tai-shin, the favourite of the Emperor, he was retired from office and went to Lu-shan, twenty *li* south of Kiu-kiang in Kiang-hsi, where he consoled himself by passing his time in composing poems and in drinking wine. When An Lu-shan rebelled, his followers were, for the most part, headstrong fellows whose characteristic traits appealed strongly to Tai-pai, who—when he saw them—himself became stirred up and re-appeared in active life. After An Lu-shan was defeated, Tai-pai was exiled to Yeh-lang in Khu-chau, and on his way to his place of exile he visited Tung-t'ing, near Chang-sha of Hu-nan province, and Hsia-kiang, near I-ch'ang of Hu-pei province, places famous either for their archæology or for their scenery. Afterwards he was re-called from exile, and he visited, for his personal pleasure, Yo-yang, west of Yo-chau in Hu-nan province, Hsün-yang, near Kiu-kiang of Kiang-hsi, and other places. He died at Ching-ling, at the age of sixty-four. His every poem is imbued with mysticism, and he is called, together with Tu-fu, a guardian saint of the art of poetry.

This picture represents the scene of the inspiration of Li Tai-pai's greatest poem. During his sojourn at Lu-shan, he visited the famous waterfall of K'ai-hsien-ssu, and was moved to compose the poem which may be rendered in English thus:

Whence leaps the waterfall before me,
Thirty thousand feet on high?
From the snowy clouds that hang o'er me,
The mountain peaks of the sky.

Usually in pictures of waterfalls, the cliff or mountain side down which the stream plunges is pourtrayed; but in this there is nothing of the kind, only a branch of a tree is thrown across the face of the silvery water falling naturally. Such a method of treatment represents most effectively the sentiment of the poem, and is so far removed from the commonplace as to compel approval of its superiority. At the same time the mental condition of Li Tai-pai is clearly indicated, as he gazes at the falling water from the summit of a little hill, without any artificial accessories. Every stroke of the brush produces a distinct result, and the supreme effect of the picture is to make each detail stand out from the canvas with lifelike fidelity. Such a mysterious subject could have been conceived by no one but Kôrin and no other could have attained equal results in its execution.

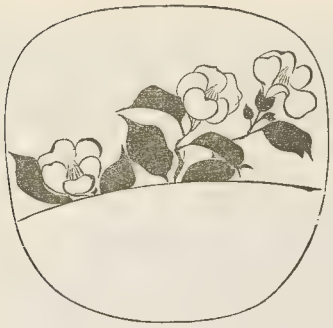


PLATE 3.

AZALEAS.

BY KÔRIN.

FROM A SLIGHTLY COLOURED PAINTING ON SILK, MOUNTED AS A *KAKEMONO.*

(Size of original, 1 foot 3⅜ inches by 1 foot 11⅝ inches.)

OWNED BY MR. TAKUMA DAN, TÔKYÔ.

This is a very simple picture, representing two azalea bushes growing upon a small mound around the foot of which flows a little stream of water. One of the plants has red flowers; the other, white. Although the picture is such a plain conception, yet the treatment of the subject clearly evinces that boldness which was such a marked characteristic of Kôrin, and which constituted one of his strongest points of real merit: this force is especially displayed in the fine lines with which the little stream is drawn, and to imitate it, is quite beyond the ability of another. We shall receive very different impressions if we compare this picture with "White Chrysanthemums," owned by Count Mizoguchi; "Catching Insects," belonging to Mr. Kishi; or "The Flowers of the Four Seasons," in the possession of Baron Iwasaki: all three of which pictures will be found subsequently in this work. Hence, from this very variety, we come to appreciate the wonderful versatility of the truly great artist.

PLATES 4, 5.

FLOWERS.

BY KÔRIN.

FROM SLIGHTLY COLOURED PAINTINGS ON PAPER, MOUNTED AS A ROLL.

(Size of original, entire breadth 17 feet, height 1 foot 2¼ inches.)

OWNED BY COUNT TSUGUAKIRA TSUGARU, TÔKYÔ.

Of these two pictures, one shows iris, *monochora vaginalis*, and water plantain; the other, primroses, *pteris aquilina*, and *lamium album*. They are but slightly coloured, yet the work clearly indicates the touch of a clever, light hand. The delicate pigments are laid on with great freedom. The flowers themselves and the stems are done by careful line-work, while the leaves are executed with broad strokes. We are constrained to say that these two details of treatment are blended most harmoniously.

PLATE 6.

CEREMONY OF PURIFICATION.

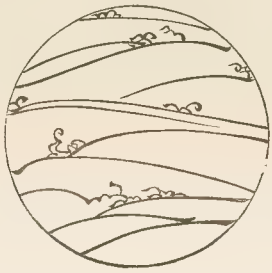
BY KÔRIN.

FROM A PAINTING IN COLOURS ON GOLD PAPER GROUND, MOUNTED AS A TWO-LEAF SCREEN.

(Size of original, 5 feet 5 inches by 5 feet 11⅛ inches.)

OWNED BY MARQUIS YOSHINARI SATAKÉ, TÔKYÔ.

Although Kôrin, in the earlier years of his career, mastered the technique of the Tosa and Kanô schools, and subsequently derived great professional benefit from his study of the methods of Kôyetsu and Sôtatsu, it is nevertheless his own unchallenged individuality which represents the bright characteristics of Japan. Almost all of his subjects were inspired by the ancient customs of our country; and unlike most artists of the Kanô and of other schools, he seldom looked to China and the historical events and customs of the people of that land for his subjects. This picture admirably illustrates the point which we desire to make conspicuous: it shows us the ceremony known as *misogi-harai*—the act of praying to the *Shintô* gods after purifying the body in cold water. The origin of this ceremony is found in the act of Izanagi-no-mikoto, who—after having become impure through his Orpheus-like visit to his dead sister-wife, Izanami, in the nether world—purified himself by pouring cold water over his body at Odo, Hiuga province, in Tsukushi (now Kyûshû). Since the time of Emperor Temmu (7th century) this has been one of the regular ceremonies of the Imperial House and many legends are connected with it; but, in a few words, it is sufficient to say that when a man has committed sin, or is impure from any cause, he goes to a river-bed, where the water is clear, and purifies himself by washing. This picture represents a diviner performing the ceremony: the two *gohei* (paper cut into a peculiar shape, fastened upon a stick, and placed before the gods as a sign of offering) are frequently an adjunct to the rite. It is an old idea and the inspiration of the picture is very lofty; while the execution is extremely graceful. This is one of the most masterly pictures among all of Kôrin's works, and in technique is similar to those of Sôtatsu (first part of the 17th century), who always employed a lofty style in his productions. In the background are seen some long, bamboo baskets, filled with stones, which are often used to deflect the current of streams: the treatment of these baskets, and of the stream, is quite different from that of the picture on a fan (owned by the Iwasaki family) which comes after this. That the whole scene is filled with animation is, in a measure, due to the fact that Kôrin followed the deft method of Sôtatsu.



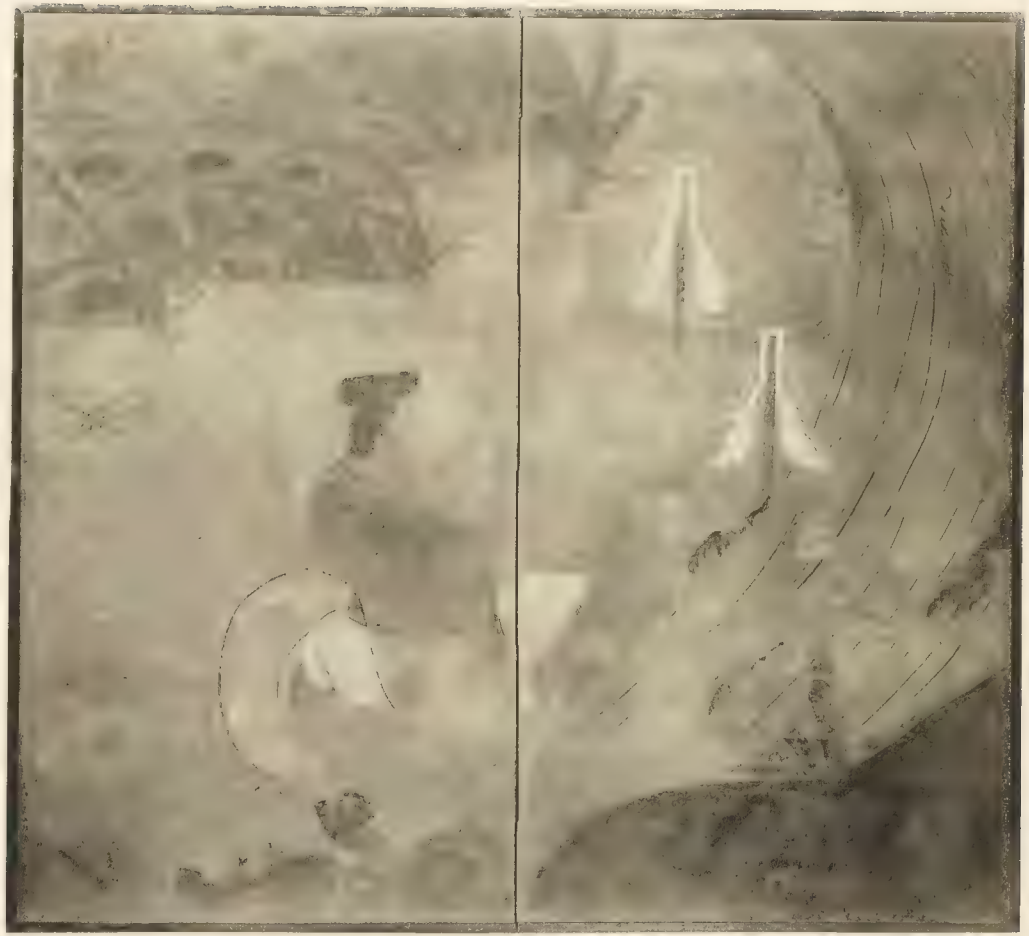


PLATE 7.

MAPLES AND *PODOCARPUS CHINENSIS.*

BY KÔRIN.

FROM A PAINTING IN COLOURS ON GOLD PAPER GROUND, MOUNTED AS A SIX-LEAF SCREEN.

(Size of original, 4 feet 9 inches by 11 feet 8¼ inches.)

OWNED BY MARQUIS MOCHIAKI HACHISUGA, TÔKYÔ.

This picture shows us a few trunks of *podocarpus chinensis* and two maple trees, with some autumn flowers: they are all painted on a ground made of gold-leaf, and the picture is done in panels for a six-leaf screen. It is one of the quietest, most peaceful of all Kôrin's works. The method of treatment is quite remarkable, from the fact that each of the leaves of the trees and plants is done with one bold stroke of the brush: this style of painting is called *tsuketaté*; and, as is usual, the pigments are very thick. Artists generally lay on one colour and, after that has dried, they paint the next colour; but Kôrin did not do so: he would lay on the second colour upon the first before the latter had become dry. He always treated colours in this way and, as a consequence, we see in this picture certain spots which are due to this method of painting, the overlay not having adhered because the under pigment was not dry. Kôrin's paintings are brighter than those of other artists, and it is readily seen that this effect was produced by this same reason: this was an entirely new method introduced by Sôtatsu (first part of the 17th century), and richly developed to the highest point by Kôrin.

PLATE 8.

OLD FOOT-BRIDGE AND IRIS.

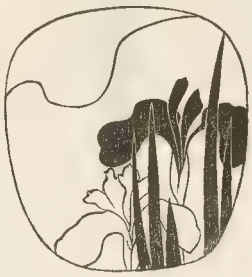
BY KÔRIN.

FROM A PAINTING IN COLOURS ON THE GOLD PAPER GROUND OF A ROUND FAN.

(Size of original, height 11¾ inches; breadth 9⅜ inches.)

OWNED BY VISCOUNT TAKACHIKA FUKUOKA, TÔKYÔ.

Ariwara no Narihira (of the family Ason, the second of the eight chief family names of ancient times) was the fifth son of Prince Aho and died in the fourth year of Genkei (880), at the age of fifty-six. Once, when going to Azuma (eastern provinces) from Miyako (Kyôto), he passed Yatsuhashi, Ushibashi village, Aomi district, and it is said that there is an old ruin in the village which was there at the time, and which still stands as a relic of Narihira's visit. Now, the waters of this moor, on which the village stands, were divided into eight streams, and those brooks were like the eight legs of a spider. Each brook was crossed by a separate bridge, and this is why the place was called *Yatsuhashi* (literally: "Eight Bridges"). The water was covered with iris flowers and presented such a beautiful aspect that it inspired Narihira to extemporize a poem. This incident is mentioned in *Isé Monogatari*, the classical romance of the ninth century. The picture here reproduced is not a representation of any one of the bridges specifically, but an ideal conception of the incident; which, perhaps, owes its origin thereto. The bridge, it must be observed, is painted with but a single bold stroke of the brush, and its appearance is almost rude; yet we can readily detect in it Kôrin's skilful and light touch. We find the simple, deep black colour of the bridge contrasting forcibly with the delicate beauty of the iris flowers, and by this very contrast is brought out the fascinating beauty of the picture.



PLATES 9, 10.

PLUM-TREES.

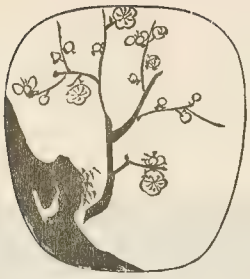
BY KÔRIN.

FROM PAINTINGS IN COLOURS ON GOLD PAPER GROUND, MOUNTED AS A PAIR OF TWO-LEAF SCREENS.

(Size of original, each 5 feet 6⅙ inches by 6 feet 8½ inches.)

OWNED BY BARON YANOSUKÉ IWASAKI, TÔKYÔ.

The pictures here given represent only the trunks of two old plum-trees, painted on paper which has been covered with gold-leaf; but if we look at them for a little while we can almost smell the fragrance of the blossoms, so true to life are they. The simplicity leads away the imagination into fancying a white-robed gallant leading by the hand a graceful beauty arrayed in a dainty pink costume. From one tree, having a broken and withered old trunk, a few vigorous young branches are growing, and these bear many beautiful, smiling, pink blossoms. The other picture shows a graceful, healthy trunk, clean and neat, sending out several strong branches covered with pretty, white flowers. Another feature to be noted is that the tree-trunks are not painted with many fine strokes of the brush (*honegaki*), but boldly, with India ink mixed with *gunjô* (corresponds to Prussian blue). There are some flakes of moss added; these are done with *byaku-rokushô* (lightest verdigris), and the moss produces a pleasing effect by contrast with the petals of the blossoms. Pictures of plum-trees are conspicuous among Kôrin's masterpieces. Although the number of such trees is by no means small, yet we find but few which are of such superior excellence as these, even among the best of his productions. While the variety of colours is not great, still the whole compositions are remarkably graceful and bright, and we may confidently say that this pair of pictures is entitled to high rank among the very best of Kôrin's pourtrayals of plum-trees.



PLATES 11, 12.

PLUM-TREES.

BY KÔRIN.

FROM PAINTINGS IN COLOURS ON GOLD AND SILVER PAPER GROUND, MOUNTED AS A PAIR OF TWO-LEAF SCREENS.

(Size of original, each 5 feet 2 inches by 5 feet 6⅜ inches.)

OWNED BY COUNT TSUGUAKIRA TSUGARU, TÔKYÔ.

These pictures of pink and white plum blossoms are somewhat different, both in conception and in execution, from the last, owned by Baron Iwasaki: the previous pictures show single trunks, each having branches of pink or of white blossoms; but these present clumps of old plum-trees standing by running water, and the sturdy, upright style seems to impart to the blossoms the fragrance of bushels of freshly-plucked flowers. The simplicity of the design is like the clear beauty of a precious stone which is unstained by any earthly dust. The peculiar boldness with which the crests of the waves on the surface of the streams are drawn, shows a dexterity entirely beyond the ability of others. The plum-trees themselves are, of course, the real *motif*, while the water is thrown in merely as an accessory; yet the harmony betwen the principal and the subordinate features is perfect, and from it we get a glimpse of Kôrin's god-like hand. One of the pictures is reproduced in coloured wood-cut, and therefore the beauty of the colour scheme is entirely apparent. The trunks and branches of the trees are painted with India ink, upon which *byaku-rokushô* (lightest verdigris) is overlaid; some flakes of moss are spread here and there with *rokushô* (verdigris) and *gofun* (white-lead). In one picture the petals of the flowers are pink, in the other they are white; the pistils are done with gold-dust and the calyxes are *shuzumi-iro* (dark brick-red). One point which we must particularly bear in mind is the manner of painting the running streams: the ground of the water is silver-leaf upon which the waves are drawn with glue-water mixed with much alum; then another part is touched with sulphur, and shows a rusty colour, while over the whole surface alum mixed with glue is spread, and, finally, silver-dust is added on the crests of the waves. This method of treatment was Kôrin's own invention, and it has been followed only by other artists of his school. Since these pictures were painted, many months and years have passed, and now the silver-dust has been almost rubbed off, while the ground colour itself has changed greatly; still we can yet readily imagine what the effect was like in its pristine beauty. How exquisitely the water of the running streams on the background of silver, and the plum-trees on gold are contrasted!

PLATES 13, 14.

CRANE AND DEER.

BY KÔRIN.

FROM PAINTINGS IN COLOURS ON GOLD PAPER GROUND, MOUNTED AS A PAIR OF TWO-LEAF SCREENS.

(Size of original, each 5 feet 4⅞ inches by 5 feet 11 inches.)

OWNED BY BARON YANOSUKÉ IWASAKI, TÔKYÔ.

Kôrin was rich in conception and fertile in design: if he took up his brush he always produced something so superior that its like cannot be accomplished by others; and the pictures on the two-leaf screens, here given, are excellent confirmation of that statement. It was one of his strange eccentricities that he often inverted the usual rule which governs the combination of certain features in one picture; on the first of these screens, he depicts a crane standing under a maple-tree; and, stranger yet, on the second he shows a deer under a cherry-tree (according to conventional rules of Japanese art, the crane is associated with the pine, and the deer with the maple). The representation of the roots, the trunks, and the branches; the appearance of the crane and of the deer, are by no means common in their treatment, and one glance is sufficient to excite surprise. The longer we look at these pictures, the more do we feel the mysterious influence of Kôrin's beautiful, courageous brush and the lofty spirit of his colour-scheme, possessing us. These pictures, on a pair of screens, are one of the richest examples among his works for bringing out his special characteristics.

PLATE 15.

WHITE CHRYSANTHEMUMS AND FLOWERING GRASS.

BY KÔRIN.

FROM A PAINTING IN COLOURS ON GOLD PAPER GROUND,

MOUNTED AS A TWO-LEAF SCREEN.

(Size of original, 5 feet 8 inches by 6 feet 7/8 inch.)

OWNED BY COUNT NAOMASA MIZOGUCHI, TÔKYÔ.

While Kôrin usually treated his subjects with great boldness and accomplished his results with few strokes of his brush, yet this picture, in its minuteness and delicacy, shows a marked departure from his general rule, and it is, therefore, one more illustration of the truth of the statements made of his ability covering such a wonderful range. The picture represents only a few stems of white chrysanthemums and some heads of flowering grass. The arrangement of details is trim and neat, the brushwork is fresh and clean, and the colour scheme is especially beautiful; so that we cannot praise the picture too highly. The stems and leaves are painted with *rokushô* (verdigris); the veins of the leaves are picked out with gold-dust. The rounded appearance imparted to the petals of the flowers is particularly characteristic of Kôrin, who achieved, in this detail, the highest point of excellence: it is called *oki-agé*. Although the surface of the paper is slightly uneven, because of the corrugation, and therefore not smooth like that which is generally used for their canvases by artists, yet the unerring exactness and masterly freedom of Kôrin's brush overcomes all this, and there is not a line which is the least out of drawing: such being the case, we easily recognize the touch of the master's hand, and we can truthfully say that this is one of our most precious pictures.

PLATES 16–19.

FLOWERS OF THE FOUR SEASONS.

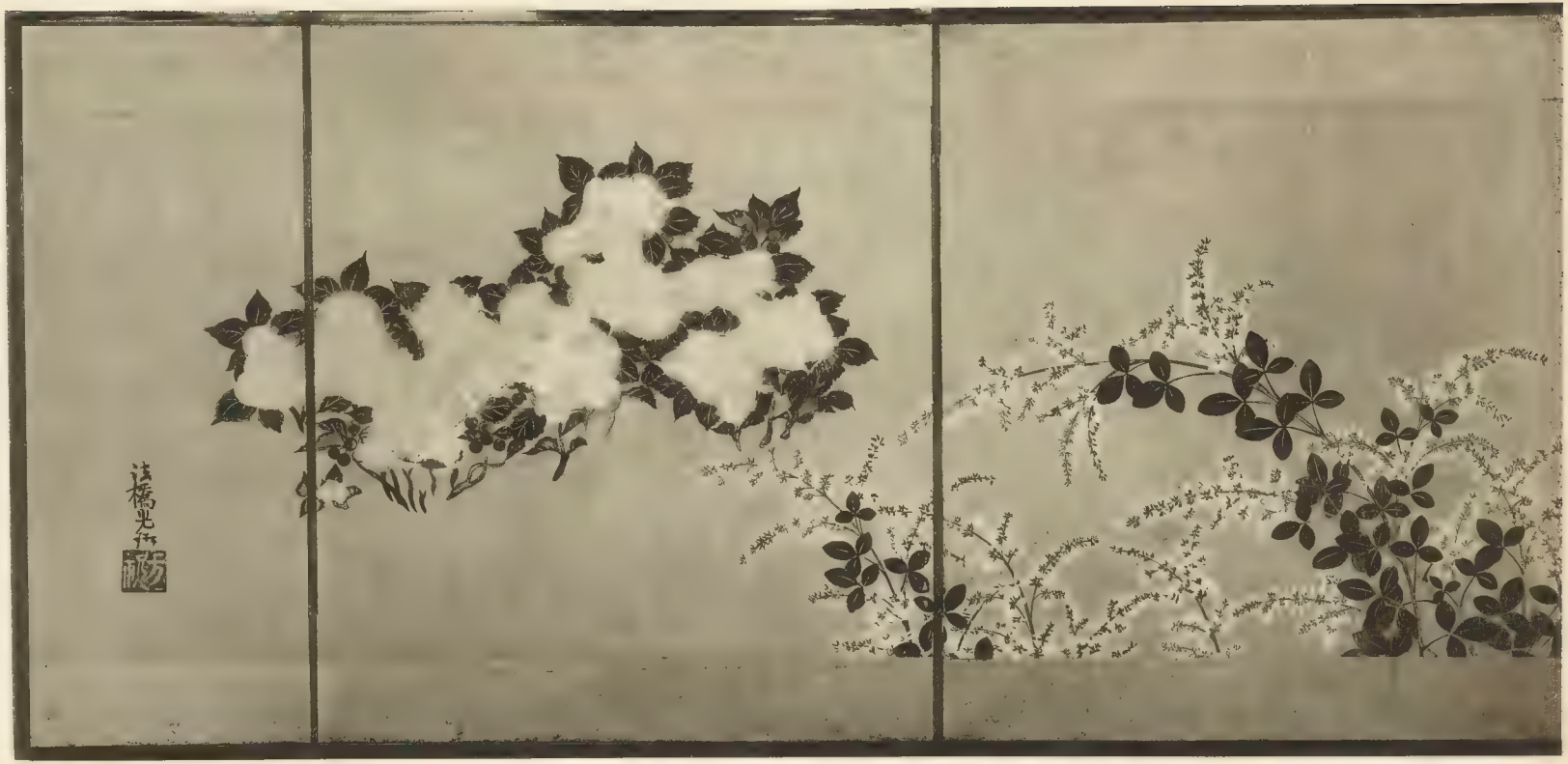
BY KÔRIN.

FROM PAINTINGS IN COLOURS UPON SILK COVERED WITH GOLD-LEAF, MOUNTED AS A PAIR OF SMALL, SIX-LEAF SCREENS.

(Size of original, each screen 1 foot by 5 feet 8½ inches.)

OWNED BY BARON YANOSUKÉ IWASAKI, TÔKYÔ.

Kôrin's every picture, whether landscape, human figure, flowers, or birds, is always neat, clear, and *spirituelle*. Among all the variety of subjects which he treated, his supreme masterpieces are to be found among his representations of tender foliage or exquisite flowers. As we have mentioned in the biographical sketch, Kôrin once lived at Kuramaguchi, in the northern part of Kyôto city, where he spent much of his time in planting many flowering trees, shrubs, and flowers in his garden. These he observed carefully, and constantly made studies in colours of them in every state of bud, blossom, full-blown flower, or fading beauty; therefore it is not at all strange that he was exceptionally skilful in pourtraying flowers. In this set of pictures he has painted sundry floral representatives of the four seasons; such as plum-blossoms, roses, sweet-flag, cockscomb, chrysanthemums, *lespedeza bicolor*, and others. The conception is a lofty one, the arrangement of details is graceful and pleasing, the technique is admirable, and the pigments are rich and thick; the whole pictorial effect contrasting most happily with the gold ground of the screens, until it fairly seems as if every element of beauty in all the world had been brought together here. Even one flower or one tuft of grass done by Kôrin's hand is precious: yet in these pictures every blade of grass is painted carefully, not one colour is used at haphazard but always in the exactly appropriate place. When Kôrin painted them he gave every little detail serious consideration; his whole heart and soul were poured into the work, and not only are the colours absolutely true to Nature, but in richness of thought, in happiness of combination, and in grace of execution, they are complete: there is no room or necessity to add one thing. Therefore, how much more precious are these gems!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PLATES 20, 21.

GOD OF WIND AND GOD OF THUNDER.

BY KÔRIN.

FROM PAINTINGS IN COLOURS ON GOLD PAPER GROUND, MOUNTED AS A PAIR OF TWO-LEAF SCREENS.

(Size of original, each 5 feet 5 inches by 6 feet ½ inch.)

OWNED BY COUNT SATOTAKA TOKUGAWA, TÔKYÔ.

The God of Wind is called Vâyu in Sanskrit. He sometimes accompanies Indra in the heavenly chariot, and at other times he races through the air in a vehicle drawn by many steeds that are terribly swift in their flight. In the Rig-Vêda, the oldest of the Indian classics, there is a hymn in praise of this god: from it we learn that this wind is the spirit or soul of every god; the origin of heaven and earth. We hear the voice, but we cannot see the body! The same may be said of the God of Thunder; and there can be no doubt that when we speak in this way, we mean the abstract quality of thunder.

These two gods are installed in certain temples, with twenty-eight others who are said to be the family of *Kwannon* (Sanskrit, Avalôkitêśvara). The fact of this installation shows us that Vâyu was originally a Brâhmaṇa deity, and was subsequently adopted into the Buddhist pantheon. It is said that the form of the god, as depicted in the painting under consideration, was to have been seen in pictures by Chinese artists even during the Han dynasty of China (first century); and it was during the reign of that dynasty that Buddhism was first introduced into China.

Before Kôrin painted these pictures, Sôtatsu Tawaraya had executed pictures of the same two gods for two-leaf screens which belong to a temple, Kenninji, of Kyôto. The pictures here reproduced were copied from Sôtatsu's, and the method of using the brush is very similar to his. It seems to us that one point of difference between the two sets of pictures is that Sôtatsu's were excellent in grace and loftiness of conception, but inferior to Kôrin's in the matter of artistic execution: while, on the other hand, Kôrin's, although superior to Sôtatsu's in treatment, were inferior in inspiration. These strong and weak points in each of these great masters, are valuable indices to the natural character of each.

When we examine minutely these pictures, by Kôrin, we are greatly impressed by the lightness of touch evinced in the lines; by the skilful management of colours; and especially by the consummate force displayed in painting the misty, black clouds. These points of excellence are quite beyond the attainment of ordinary artists who are content to turn out "pot-boilers." From ancient time these two pictures have been called "*The* God of Wind and *The* God of Thunder of the Hitotsubashi Family" (now known as the family of Count Tokugawa); and since there is such unanimity of opinion, it is not strange that when we count off Kôrin's masterpieces upon our fingers, these two are the first to be mentioned.

PLATE 22.

HAN-SHAN AND SHIH-TÉ.

BY KÔRIN.

FROM A PAINTING IN COLOURS UPON PAPER, INTENDED FOR A FOLDING-FAN.

(Size of original, height 6¾ inches; upper breadth 1 foot 6½ inches; lower, 8¾ inches.)

OWNED BY Mr. KINSHICHI BEPPU, TÔKYÔ.

During the reign of Emperor Hsien-tsung, of China, of the T'ang dynasty (9th century) there was a famous priest whose name was Feng-kan, who lived in the temple, Kuo-ch'ing-ssu, T'ien-t'ai-shan, in the western part of T'ai-chau in Che-kiang. In the course of his professional travels, he adopted a boy and called his name Shih-té ("Picked-up"). Shih-té waited upon Feng-kan as a servant, to keep his master's room clean and to cook for him. The lad performed his tasks cleverly, and observed his tedious religious duty faithfully; but it was noticed that he always laid aside carefully, in pieces of bamboo, the remnants of their meals. At that time also, there was a man whose name was Han-shan, a poor wight who lived at Han-yen of T'ang-hsing in T'ai-chau, where he was the sole inhabitant. He was a coarse fellow, and wore ragged clothes. Ever and anon he came to Feng-kan's temple and was given some of the broken food which Shih-té had laid aside. Sometimes he played and sang with shepherd boys or the lads of the village. He seemed to be only half-witted, yet these two (Han-shan and Shih-té) composed poems very well. Their character was far higher than those of ordinary persons, and among their verses are some very good ones, which are superior to those of many of the famous poets of olden and of modern times. Lü Ch'iu-in, before he became governor of T'ai-chau, was poor. He once met Feng-kan and heard him declare: "Han-shan is the incarnation of Mañdjuśrî and Shih-té is the incarnation of Samanta Bhadra." Lü also learned much more about the two, and three days after he entered upon his duties as governor, he himself went to the temple (T'ien-t'ai-shan) and desired to receive instruction from them. Then these two rebuked him vehemently, saying: "Feng-kan is only a chattering old dotard; and as for you, why, you don't know even Amitâbha; and yet you desire us to become your teachers. What nonsense!" They then ran out of the temple into some solitary rocks, and did not appear again. Therefore there was nothing for Lü Ch'iu-in to do; so he gathered together the poems which the two had written on bamboos, or stones, or the walls, or in other places, and published them for the world. That collection of poems is called "The Collection of Poems by Saint Han-shan," or "The Poems of Three Saints" (that is, Han-shan, Shih-té, and Feng-kan), and it has continued to be known by these names until the present time.

This fan-picture represents the two saints, Han-shan and Shih-té, as they were in the habit of spending all their time, playing and strolling about. Over the upper part of the paper some milky gold is washed; the earth is painted with India ink upon which liquid silver is added; the colour of the clothing of one of the saints is done with blue pigment, that of the other with green. The features and action of the two men are depicted in such a manner as to indicate clearly their utter indifference to worldly matters, and it is not strange that from olden times, the picture has been called one of Kôrin's best efforts.

PLATE 23.

CATCHING INSECTS.

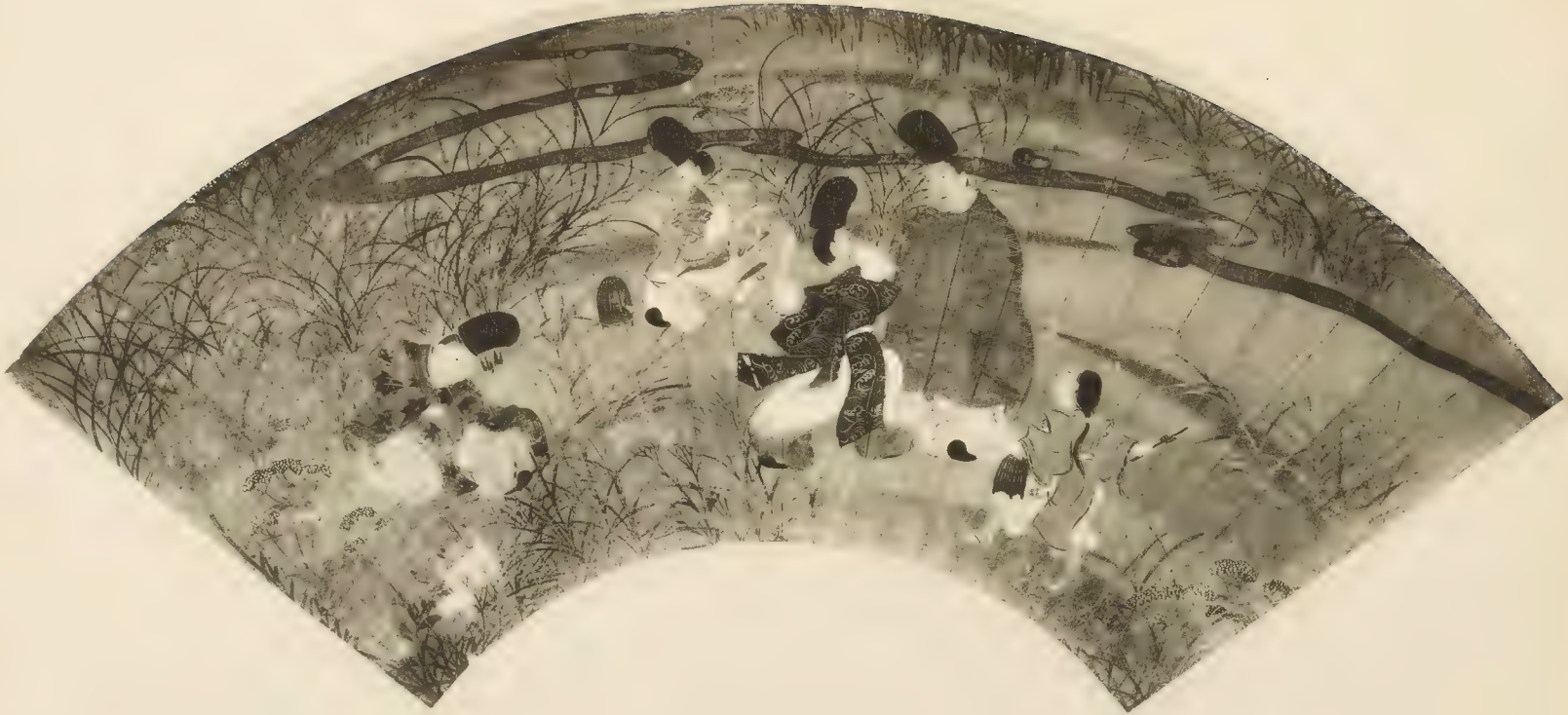
BY KÔRIN.

FROM A PAINTING IN COLOURS ON PAPER, INTENDED FOR A FOLDING-FAN.

(Size of original, height 6½ inches; upper breadth 1 foot 6¾ inches, lower 8⅝ inches.)

OWNED BY Mr. MITSUKAGE KISHI, TÔKYÔ.

It would seem as if, during the era of Genroku, the fashion of painting upon fan-papers had been popular throughout the whole country; and the many specimens of Kôrin's handiwork upon fans, show that he gave some attention to that popular craze. The picture, "Catching Insects," which is reproduced here is said to be one of the most graceful of all his efforts in this particular line. A babbling brook, thickly growing tall grasses, and flowering valerian plants which are seen here and there, show that the scene is laid in the height of the autumn season. The person who is running to catch insects and he who has already done so, are each painted in an appropriate attitude in a thoroughly dexterous manner; the pigments are thick and selected with great taste, and, especially, the patterns drawn upon the clothing display the artist's inherent originality. Now, to speak briefly of the pigments: the stream, which meanders across the picture, is done with blue, and the fine, wave lines are tipped with silver-dust: most of the grasses are painted with light blue and green: here and there are streaks of damp mist, done with gold-dust. Some of the designs upon the clothing are traced with liquid-gold; some with a mixture of vermillion and white-lead; and some with a deep red colour; others, again, are drawn with dark green. Of the beauty of the whole picture, we cannot say enough, and we do not hesitate to declare it one of Kôrin's best canvases; the like of which can not easily be found.



PLATES 24-31.

FAN-PAPERS.

BY KÔRIN.

FROM A COLLECTION OF FAN-PAPERS PASTED ON GOLD-PAPER GROUND, MOUNTED AS A PAIR OF SIX-LEAF SCREENS.

(Size of original, each screen 5 feet 6 inches by 12 feet 2 inches.)

OWNED BY BARON YANOSUKÉ IWASAKI, TÔKYÔ.

The gold-paper ground of this pair of screens has a slightly corrugated surface, upon which a number of fans are arranged without special order. Most of the pictures are very famous ones, and were given in *Kôrin Hyakuzu* ("Collection of One Hunderd Pictures by Kôrin") published by Hôitsu. Among them are landscapes, human figures, trees and flowers, animals and a bird: some of them are painted with a very free hand; some, most minutely: some pigments are very thick and some are thin. Every principle of art is observed, and every paper seems to be filled with action. Added to those features, the designs are special and the colours are well combined; the arrangement of details is never conventional and the treatment in every case is admirable.

These pictures afford a most excellent opportunity to get a comprehensive glimpse of Kôrin's true value. It is not sufficient to give a reproduction of the screens alone, because the scale is so small that the consummate skill displayed in executing the details cannot be properly appreciated; therefore we purpose giving a full explanation of some of the fans, and have chosen ten of the finest pictures for minute consideration: from these the observer will be able to form a just idea of the value of the whole composition.

FIRST. Mount Fuji. (Height 4¾ inches; breadth, top 1 foot 4½ inches, bottom 9⅝ inches.) A certain critic of olden times said of a similar picture: "He [Kôrin] paints the rocks of the foreground with deep India ink, overlaying it with liquid-gold. The snow on the top of the mountain he does with white-lead: the foot of the mountain is done with blue. The pine-trees in the foreground are done with verdigris. Thus we see how the whole effect of the subject is brought out! If another artist had painted this picture, it would be a conventional one, and would simply nauseate the beholder." This criticism is sufficient to apply to this very picture.

SECOND. Nakakuni's Search for the Court Lady, Kogô. (Height 6⅞ inches; breadth, top 1 foot 7⅜ inches, bottom 8¾ inches.) The Lady Kogô (12th century) was the daughter of an Imperial adviser, Narinori Fujiwara, and was the favourite of Emperor Takakura. She was the greatest beauty in the Court, and was a skilful player upon the *koto* (a kind of harp). The Prime Minister, Taira no Kiyomori, under certain circumstances wished to kill her; but she fled secretly from the palace and went to live at a peasant's house in Saga. The Emperor, much grieved at her absence, sent Minamoto no Nakakuni, a judge of the civil courts, to search for her. This was just in the middle of autumn and every place was filled with the atmosphere of the season. Mounted on a horse, Nakakuni set out for Saga upon his solitary pilgrimage. While he was depressed by the loneliness of the season and the chill of the falling night, he heard the sound of a *koto* at a far distance. He knew the tune at once; it was *Sôfuren* (that is: "Loving Thoughts for the Absent Husband") and, recognizing the touch of the player's hand, he began to accompany the air with his flute. He soon found Kogô in the lowly dwelling where she had taken refuge, and speedily induced her to return to the court with him. The picture illustrates this episode. The force of the painting is bold: when we first glance at the picture it seems to be out of drawing, but if we study it carefully, every detail is found to be in harmony with the general surroundings of the dilapitated building within whose gate Kogô had sought concealment. The grass and flowers which grow thickly about the house, are entirely appropriate to the chilly aspect of the autumn moon, and impress us with a sense of solitude. Of the arrangement of colours, we now purpose speaking in detail: the gate, the fence, the post of the house, and the lines of the verandah are painted with India ink upon which some liquid silver is overlaid; the grass is done with verdigris; and the moon is drawn with liquid silver: thus the picture is most pleasing in its colour scheme and general effect.

THIRD. A Horseman. (Height 7 inches; breadth, top 1 foot 8⅞ inches, bottom 9⅝ inches.) In olden times Ariwara no Narihira Ason (9th century), on his way to Azuma from Miyako, whence he had been compelled to flee, passed along the shores of Isé and Owari provinces. Before his eyes was the tumbling surf combing up the beach, and he extemporized a verse of song, the sentiment of which is as follows: "I am thinking lovingly of the home which I have left far behind me, and as I see the surf combing back upon itself, I too would fain turn back upon my journey to my beloved ones." (This poem is to be found in *Isé Monogatari*). The picture here reproduced was, perhaps, inspired by this episode. The pigments are rich in colour and thick in texture; the mist and the beach are treated with gold-dust: a few rocks are painted with red ochre mixed with India ink: the crests and outlines of the waves are done with thin India ink and these, contrasting with the elaborate costume of the horseman, who is arrayed in full-dress, produce a very beautiful effect.

FOURTH. Rocks and Surf. (Height 5⅞ inches; breadth, top 1 foot 8¼ inches, bottom 11 1/16 inches.) Kôrin's artistic skill presents itself under an almost innumerable variety of aspects, and each different subject shows its own special brilliancy. In each

one of his pictures he seizes upon just the exact characteristic which the inspiration demands. Among all his productions, such a one as this, of fantastic rocks and rolling waves, displays the particular originality of his school, and defies the efforts of other artists who aspire to emulate its design and treatment. The outlines of the waves are treated with two pigments; one is a mixture of India ink and silver-dust, and the other is gold-dust: the broad lines being the first, and the fine ones the second: the body of the waves is done with a blue wash: while for the rocks he used blue and green. The grace and loftiness of the production are such that we never tire of looking at it.

FIFTH. *Ja-kago;* coarse baskets filled with stone. (Height 6⅞ inches; breadth, top 1 foot 7¼ inches, bottom 8¾ inches.) These baskets are very long and large, with a wide mesh; they are made of strong strips of bamboo and filled with large or small stones; they are placed along the margin of a river for dykes, or in the bed to deflect the course of the stream; their shape is like that of a huge snake, hence the name. In this picture the arrangement of details and the treatment are very rough: not only that, but the lines of the water are done with bold, forceful strokes, and over the whole canvas India ink and colours are well used. This is the best of Kôrin's works in this particular style, of which we see but few specimens.

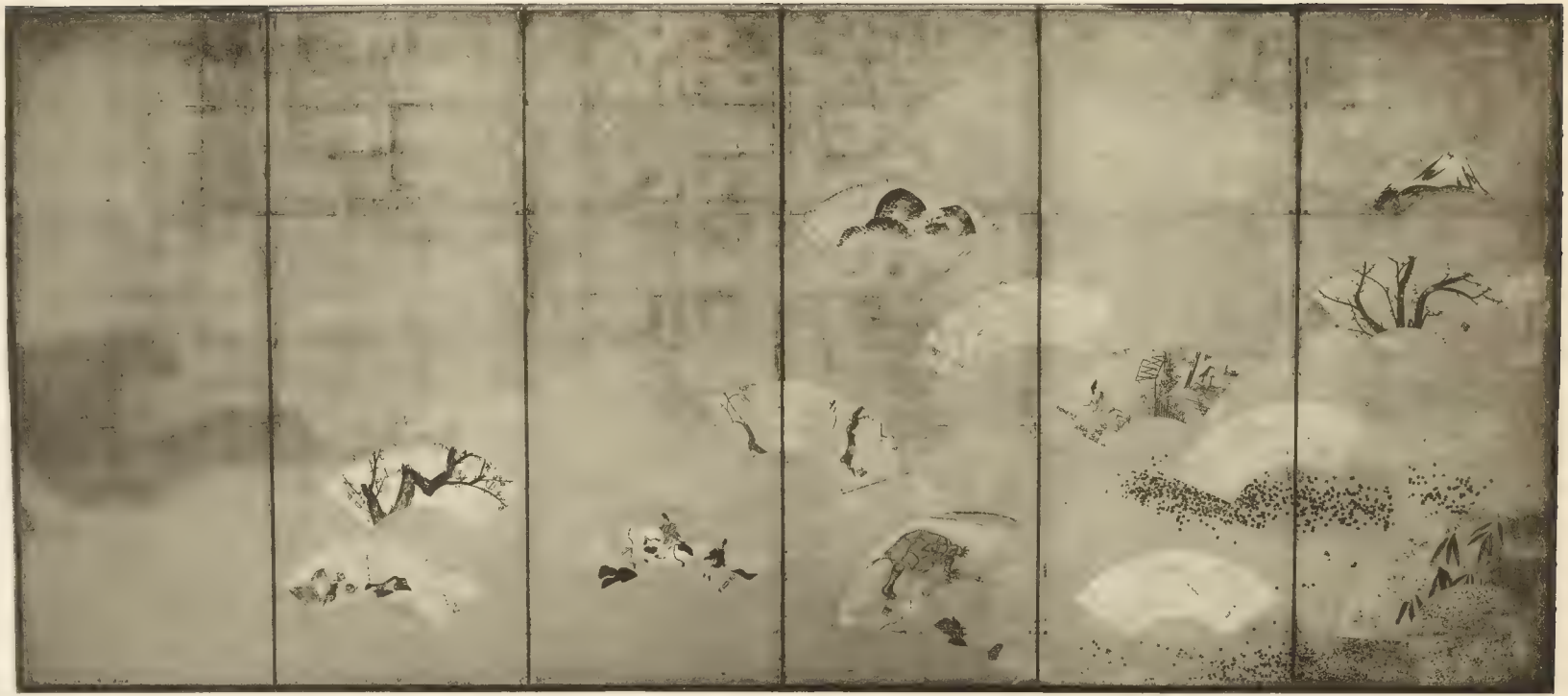
SIXTH. Lin Ho-ching. (Height 5⅞ inches; breadth, top 1 foot 8¼ inches, bottom 11¼ inches.) Lin Ho-ching, surnamed Pu, a man who lived during the Sung dynasty of China, was born at Ch'ien-t'ang of Hang-chau in Ché-kiang province. He was of a calm temperament, and never intruded in the affairs of others; but loved the past and was indifferent to the earthly matters of our daily life. He was wretchedly poor; had not enough to eat or sufficient clothing, yet he was always contented. He lived at Ku-shan of Hsi-hu, and did not so much as visit castle or city for twenty years. When Emperor Chén-tsung, heard of Pu's great merit, he supplied him with food and raiment. When Pu died Emperor Jén-tsung grieved truly, and gave him the posthumous title of Ho-ching Hsien-shéng. Pu was very skilful in the free style of chirography, and in composing poems; although he was far from filling the ideal conception of a poet, yet in his verses there are many quaint stanzas. He always loved a pair of cranes, and if—when his inspiration led him to retire still further from the world and he went in a small boat to the temples of Hsi-hu—guests came to his humble abode during his absence, his personal attendant, a young boy, released a crane who flew away to where Pu was and he commonly returned to his home soon after having seen the messenger bird. This picture represents Pu as living at Ku-shan: he is accompanied by a crane, and is consoling himself in his own quiet way. The pigments used are not very thick, but a lofty spirit pervades the whole scene, and every trait of Pu's character fairly dances before the eyes.

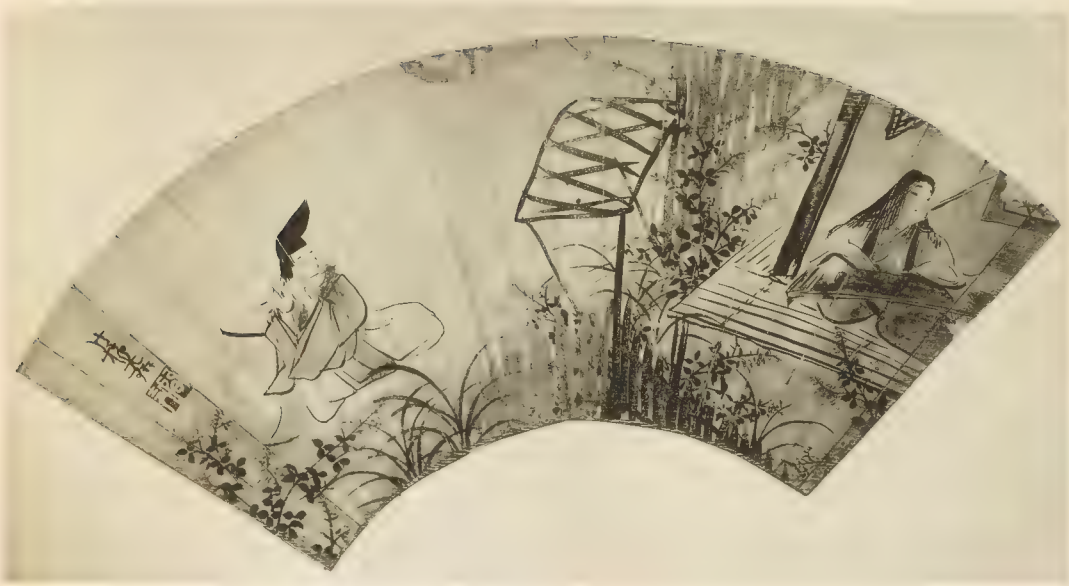
SEVENTH. Morning Glories. (Height 5¾ inches; breadth, top 1 foot 8 inches, bottom 11 11/16 inches.) Practically, there is nothing to be seen in this picture but the flowers, yet the style is flowing and the India ink is richly and cleverly used. Some of the cup-like flowers are painted with a blue pigment and are in strong contrast with the few sticks of the trellis upon which the vine twines; these latter are done with gold-dust: the contrast between the two indicates the æsthetic spirit of the originator.

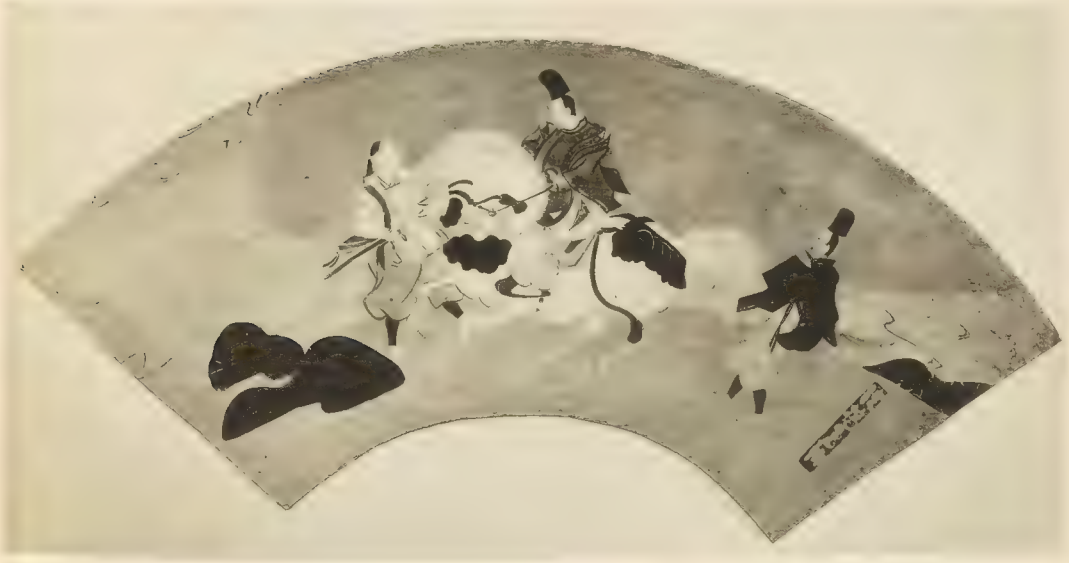
EIGHTH. Mount Fuji. (Height 6⅞ inches; breadth, top 1 foot 8⅛ inches, bottom 9 3/16 inches.) This picture is somewhat different in its design from the other one of the same subject, which was introduced before in this same set. If we wished to emphasize the difference between the two, we should say that the conception of the former came right from Kôrin's heart; while the latter is rather truer to Nature. Yet the lofty spirit of both is identical, and the manner of using pigments is almost the same.

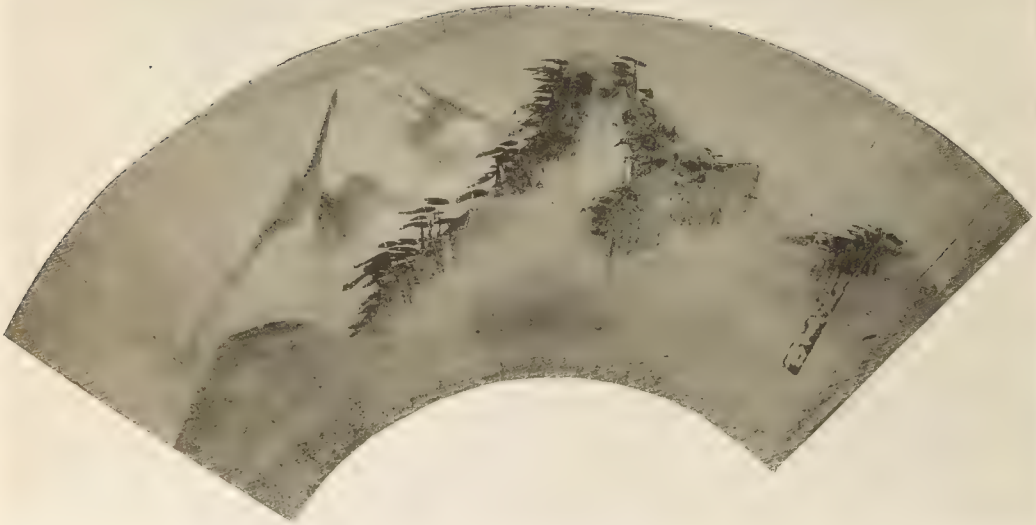
NINTH. Utsu-no-yama; a hill in Suruga province. (Height 7⅛ inches; breadth, top 1 foot 7⅛ inches, bottom 8⅜ inches.) On Narihira's journey from Miyako to Azuma (which has already been mentioned), he passed this hill and saw some ivy growing. The road was gloomy; his mind was turned towards his home; and the sight of the melancholy plant was "the last straw upon the camel's back:" he felt as if he could no longer endure his homesickness. Just at the moment when his mental suffering was most intense, he heard the sound of footsteps approaching from the direction of the valley. There soon appeared a religious pilgrim, and Narihira recognized him as a man whom he had known before. The pilgrim was going to Miyako, so Narihira compelled him to carry a letter to his sweetheart in the capital. In that letter he expressed one long, continuous string of passionate laments. This picture represents the incident, which, also, is narrated in *Isé Monogatari.* The way of painting is very simple: on the one hand, the scene of the gloomy mountain road and the humble appearance of the pilgrim are very plainly depicted; on the other hand, it well shows the wearied aspect of the Miyako nobleman, unaccustomed to such physical effort. As to the colours; the pilgrim's robes are painted with thin India ink: Narihira's upper garment is a light green and his nether one is a light gray. Of the two trees in the foreground, the pine is done with red ochre, mixed with India ink; and the trunk and branches of the other are treated with India ink over which silver-dust is laid. The leaves of both are done with verdigris. The pathway and the earth are washed in with red ochre, over which verdigris is laid. So grace and beauty in their height are sufficiently indicated and we cannot say too much in praise of this little gem.

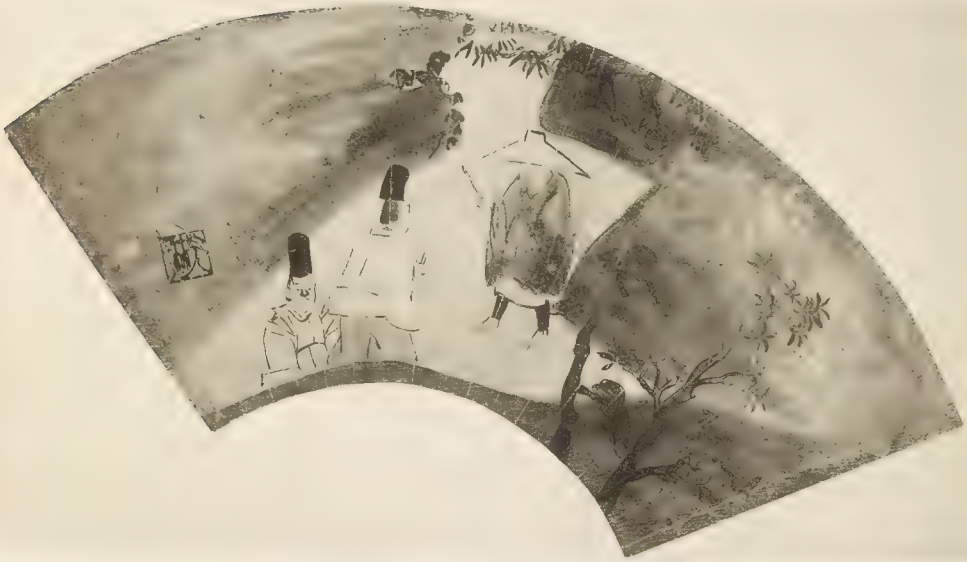
TENTH. Poling a Boat. (Height 6⅞ inches; breadth, top 1 foot 8¼ inches, bottom 9⅛ inches.) The opinion about Kôrin's works is unanimous in saying that in point of conception they always display grace, high character, simplicity of arrangement, and smoothness of brush-work; hence it is unnecessary for us to comment further upon these characteristics. This picture is done with a few lines to show the waves, the boatman, and the hull of a boat; in its execution his characteristics are displayed with great virility. We need not to speak of the fluency of the brush-work, or of the colouring; yet, while it is almost superfluous to do so, we would mention that the lines of the boatman's clothing, the waves, and the boat, are painted with thin India ink. For the body of the clothing and of the waves, he laid on white-lead thickly, while the latter is also tinted with light blue; the hull of the boat is overlaid with gold-dust. Grace and consummate action run all over the canvas.











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